



# *Frederick Delius* *Danish Masterworks*

**HENRIETTE  
BONDE-HANSEN**

**JOHAN REUTER**

**AARHUS  
SYMPHONY  
ORCHESTRA**

**THE DANISH NATIONAL  
OPERA CHORUS**

**AARHUS CHAMBER CHOIR**

**BO HOLTEN**

*Frederick Delius*  
*Danish Masterworks*



Frederick Delius

## Frederick Delius (1862-1934)

### [ 1 ] **En Arabesk** (1911) 12:42

*An Arabesque for baritone, chorus and orchestra (Jens Peter Jacobsen)*

*(Dedicated to Halfdan Jebe)*

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## Five Danish Songs

(Orchestrated by Bo Holten)

### [ 2 ] **Pagen højt paa Taarnet sad** 1:18

*The Page sat in the lofty Tower*

*(Jens Peter Jacobsen)*

### [ 3 ] **Vi lo jo før saa længe** 2:47

*In Bliss we walked with Laughter*

*(Holger Drachmann)*

### [ 4 ] **To brune Øjne** 1:25

*Two Brown Eyes*

*(Hans Christian Andersen)*

### [ 5 ] **Jeg hører i Natten** 1:54

*I Hear in the Night (Holger Drachmann)*

### [ 6 ] **Far, hvor flyver Svanerne hen**

(1900) 3:36

*Autumn (Ludvig Holstein)*

## Seven Danish Songs (1897)

### [ 7 ] **Silkesko over gylden Læst** 1:44

*Silken Shoes (Jens Peter Jacobsen)*

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### [ 8 ] **Irmelin Rose** 3:33

*(Jens Peter Jacobsen)*

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### [ 9 ] **Lyse Nætter** 2:49

*Summer Nights (Holger Drachmann)*

### [10] **I Seraillets Have** 3:32

*In the Seraglio Garden*

*(Jens Peter Jacobsen)*

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### [11] **Løft de klingre Glaspokaler** 2:30

*Wine Roses (Jens Peter Jacobsen)*

### [12] **Det bødes der for** 1:51

*Through Long, Long Years*

*(Jens Peter Jacobsen)*

### [13] **Lad Vaaren komme** 1:57

*Let Springtime Come*

*(Jens Peter Jacobsen)*



[14] **Intermezzo from the opera  
Fennimore and Gerda** (1908/13) 5:18  
*(Preludes to Scenes 10 & 12 -  
arranged 1936 by Eric Fenby)*  
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## Two Danish Songs

[15] **Viol** (1900) 1:50  
*The Violet (Ludvig Holstein)*  
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[16] **Sommer i Gurre** (1902/03) 3:13  
*Summer Landscape (Holger Drachmann)*

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[17] **Sakuntala** (1889) 4:58  
*(Holger Drachmann)*  
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[18] **Lebenstanz**  
*Life's Dance* (1899/1912) 13:19

**Henriette Bonde-Hansen**, soprano  
[ 2 ] - [13]

**Johan Reuter**, baritone [ 1 ], [15] - [17]

**The Danish National Opera Chorus  
and Aarhus Chamber Choir** [ 1 ]  
(Chorus master: Bo Holten)

**Aarhus Symphony Orchestra**

**Bo Holten**, conductor

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©Photo: Anders Bach

Inlaycard back: "Skumring ved havet", painting by  
Holger Drachmann (1846-1908), Drachmanns Hus,  
Skagen. ©Photo: Svend Thomsen

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## Delius in Denmark

Delius's longest stays in Denmark came in 1909 and 1915, when he and his wife Jelka were guests, for several weeks in all, of Einar and Elisabeth Schou, the owners of a large estate on the eastern shores of mid-Jutland. The friendship had been established some two years earlier when the Schous were living in London. Their beautiful old manor house was built on the site of a former fortification and is today still known as Palsgaard Slot (Palsgaard Castle). The piano on which Delius, like many other distinguished guests from the European musical world, would have played remains in the main salon. In June 1998, Palsgaard was the focus of a three-day Anglo-Danish music festival, 'Delius and Friends in Denmark', celebrating the composer's connection with the area. The festival opened with a concert in the city of Aarhus, some 70 kilometres to the north, the Aarhus Symphony Orchestra being conducted by Bo Holten and the programme containing a number of the works featured on this disc. Also represented in this particular concert were other composers who knew the area well: Paul von Klenau, Frederic Austin and Percy Grainger. An instrumental and choral presentation followed at Palsgaard the following day; and the festival concluded a day later with an open-air concert in Palsgaard Park's imposing amphitheatre.

Delius's preoccupation with Scandinavia,

its arts, its history and its peoples, dates from the beginning of the 1880s, when as a 19-year-old he was sent for some months as an agent of his father's wool business to the industrial town of Norrköping in southern Sweden. A second visit to Sweden followed a year later. The first visit in 1881 had procured some useful orders for Delius and Co. back in Bradford, but its follow-up, on the other hand, proved to be a commercial failure. On each of these two trips the young Delius struck out some exploratory byways, first of all to Stockholm, but then west to Norway, a country whose magnificent scenery captured his imagination as none other was to do. By the time he next returned to Norway in the summer of 1887, he had rejected the mercantile career planned for him by his father and had secured grudging family agreement to begin a course of study at the Leipzig Conservatory in the autumn. By now a competent pianist and a proficient violinist, he was single-mindedly determined upon a career in music – not, however, as an executant but as a composer.

That idyllic summer of 1887 was spent in Norwegian fjord and mountain country, travelling far and wide and picking up something of the language and customs of the Norwegians he met. It was a good preparation for Leipzig, where he found a number of Norwegians among his fellow-students, soon establishing friendships during his two academic years in the town with Christian Sinding, Halfdan Jebe,

Arve Arvesen and Johan Halvorsen, among others. Towards the end of that year, Sinding introduced Delius to the newly-arrived Edvard and Nina Grieg, whose committed friendship was to mean so much to the younger Englishman until Grieg's death and well beyond.

Another Norwegian summer followed in 1889, and then came yet another – stretching well into the autumn – in 1891. For the first time, on this latter occasion, a visit to Denmark is actually recorded, with Delius stopping off in Copenhagen and spending an evening with the Danish author Helge Rode – a first indication of a new friendship. Another Danish friendship, if a short-lived one, was to be established in Paris in 1894 with the author and actor Herman Bang. Bang did his best to interest his compatriot, Henrik Hennings, an influential Copenhagen publisher and concert-promoter, in Delius's music; and in June 1896 Delius, en route to Norway, called on Hennings to discuss prospects for a performance of his new opera *The Magic Fountain*. Nothing was ultimately to come of this, although Hennings did send Delius's score to the conductors Felix Mottl in Karlsruhe and Bernhard Stavenhagen in Weimar. Once again, the pattern of travelling via Copenhagen was repeated on his return journey home that summer, with Delius using Hennings as a forwarding address.

In November 1897 the composer was in Copenhagen again for a few days, arranging to

meet Helge Rode, and also seeking to arouse the interest of the publisher Wilhelm Hansen in his work – the latter to no avail. Another call on Hansen, made briefly in August 1899 and trying to interest him in publishing some songs, was again unsuccessful. It is very likely that Delius specifically drew Hansen's attention to the Danish songs he had written to date, 'but he did not seem anxious to publish them, said he had so many things in hand etc – So of course, I let the subject drop'.

Delius's earliest surviving song happened to have been to words by a Danish poet. The manuscript is inscribed 'Fritz Delius 1885' and the song is set in a German translation by Wilhelm Henzen of **Hans Christian Andersen's** (1805-1875) 'To brune Øjne' ('Two Brown Eyes'). The composer's early vocal works, even when derived from Danish or Norwegian sources, are almost all set either in the language of his homeland, English, or of his parents, German. This series of some two dozen songs dates from the mid-1880s to the turn of the nineties. From 1891 on, however, the year of his first documented visit to Denmark, he began to set Danish poems in their original language. 'Lyse Nætter' ('Dreamy Nights') that year marks the beginning of a whole flow of songs in Danish, just as it signals Delius's first acquaintance with the works of one of Denmark's leading living poets, **Holger Drachmann** (1846-1908). Other Drachmann poems that were to be set by the

composer for voice and piano are 'Vi lo jo før saa længe' ('In Bliss we walked with Laughter'), 'Jeg hører i Natten' ('I Hear in the Night') and 'Sommer i Gurre' ('Summer Landscape'). There was to be a second 'Lyse Nætter'; this setting was incorporated in the later nineties into the orchestral cycle of *Seven Danish Songs* and given the English title 'Summer Nights'. One other Drachmann setting – one of the earliest examples of the whole genre of modern orchestral songs – stands alone. *Sakuntala* was composed directly into full score in 1889 to Edmund Lobedanz's German translation of this celebrated poem.

Drachmann was a fertile writer: plays, libretti, novels, travel books, poetry flowed from his pen. A marked social consciousness pervaded his early verse, but in his maturity his poetry grew progressively more lyrical, indeed often more outspokenly erotic. Contemptuous of bourgeois society, which through his writings and indeed through his various love affairs he was perfectly prepared to shock, he was a larger-than-life figure, a gifted painter as well as a poet whose work was marked by a considerable lyrical beauty.

It might seem reasonable for Delius to have sought out and met the gregarious Drachmann at some stage, given the young composer's admiration for the Danish poet's work; given, too, that in Edvard Grieg they shared a great mutual friend. With Drachmann in 1886 Grieg had undertaken a summer tour

in the Norwegian mountains, just as the Norwegian composer was to do with his younger friend Delius in 1889 and 1891. But no meeting between Drachmann and Delius is documented.

One could also suppose that a meeting with the poet **Ludvig Holstein** (1864-1943) might not have been out of the question. In 1900 Delius set his 'Viol' ('The Violet') and 'Far, hvor flyver Svanerne hen?' ('Autumn'), again to the original Danish words. As with Drachmann, there is, however, once again – nothing on record to suggest that they met. Holstein's poetry has been described as being of rustic simplicity, with a distant, idyllic quality to it. Though he lived into the mid-twentieth century, his work in its still beauty seems to belong to an earlier, gentler age. He celebrates the natural world and man's place in it, both in life and in death, singing the seasons and perhaps above all the flora of his native country, in collections with titles like 'Leaves' and 'Apple-time'.

Delius could never have met **Jens Peter Jacobsen** (1847-85) who died, still a young man, of tuberculosis. The composer was, however, closely attuned to the poet's work. Of the *Seven Danish Songs* with orchestra, six of Delius's settings are poems by Jacobsen: 'Silkesko over gylden Læst' ('Silken Shoes'), 'Irmelin Rose', 'I Seraillets Have' ('In the Seraglio Garden'), 'Løft de klingre Glas-pokaler' ('Wine Roses'), 'Det bødes der for'

(‘Red Roses’, also known as ‘Through Long, Long Years’) and ‘Lad Vaaren komme’ (‘Let Springtime Come’). The remaining piece in the cycle is Delius’s extraordinarily beautiful second setting of Holger Drachmann’s ‘Lyse Nætter’ (‘Summer Nights’). One further song to Jacobsen’s words also dates from the early to mid-nineties. This is ‘Pagen højt paa Taarnet sad’ (‘The Page sat in the lofty Tower’) which, unlike the other Jacobsen pieces, was not to be orchestrated by Delius himself. As with all the other of the composer’s Danish songs, they were never published in their original Danish settings during Delius’s lifetime (or for that matter well beyond his lifetime), but in German and English versions, the composer being aware that in the wider musical world there was ‘no public’, as he put it, for Danish.

A meticulous prose stylist, Jacobsen has been described as Denmark’s first modernist poet, and something of the nervous agility of his prose also found its way into his verse. Delius chose carefully, avoiding the poems of a more philosophical nature and selecting instead, for example, the ballad-like ‘Irmelin Rose’ or the exotically evocative ‘I Seraillets Have’. Colours flare and are extinguished, roses bloom and fade in Jacobsen’s pulsating late Romanticism, and Delius rose gratefully to a challenge to which he was more than receptive.

The composer was to look to Jacobsen for

the subject of his final opera, *Fennimore and Gerda*, the composition of which was spread over several years from 1908. The title derives from the two women in the life of Niels Lyhne, the principal character of Jacobsen’s great novel. This, the last of Delius’s operas, is shorter than the first four, but it is deeper and more psychologically intense and has, one would propose, a greater musical interest than the shorter-still *Margot la Rouge* (1902), the one-acter which preceded it. *Niels Lyhne* is Jacobsen’s major and best-known work, but Delius selects just the episodes dealing with Fennimore and Gerda from the novel. The *Intermezzo* separating these two episodes in the opera has, in Eric Fenby’s arrangement, achieved well-merited popularity.

In 1911 Delius turned to Jacobsen, and indeed to Danish verse, for the last time, setting – in Jelka Delius’s German translation – the hauntingly bleak ‘En Arabesk’ (‘An Arabesque’), for baritone, chorus and orchestra. Some minor revisions in 1915 resulted in the definitive version of the work as it is known to us today. Philip Heseltine, who prepared the English translation for Delius, declared it to be his friend’s sole experiment with the ‘psychologically macabre’, and it is indisputable that the poem’s dark symbolism elicits from Delius a unique musical response, at once introspective and exploratory of the more sombre resonances that he was capable of drawing from his orchestral and choral forces.

Of the five Danish poets featured on this recording, **Helge Rode** (1870-1937) is unique in two respects: firstly he and Delius, as we have seen, *did* know each other; and secondly in *Life's Dance* we do not have a setting of a poem, but we have an orchestral work inspired by Rode's play *Dansen gaar* (*The Dance goes on*). Just how Delius first came to know Rode is not recorded, but they shared, for example, a friend in Edvard Munch, who made portraits of both of them, and there would have been other mutual acquaintances. Rode's work has not, all in all, carried through to hold Danish interest today. It nonetheless has its merits, and Delius admired it intensely. In fact Rode's play *Grev Bonde og hans Hus* (*Count Bonde and his House*) so took Delius's imagination when he first read it in 1914 that he told Rode that he knew of no other modern drama that displayed such strength and powers of characterisation: 'Since Ibsen I have read nothing that made so deep an impression on me.' In the same breath he announced his intention to set to music a number of Rode's poems, whose originality he particularly admired, including 'Sne' ('Snow'), perhaps the poet's best-known piece. Although nothing was to come of these high hopes, *Life's Dance*, at least, remains to us, Delius's first version of this symphonic poem dating from 1899, just a year after the play's publication. The composer had originally proposed to write incidental music to it, fired by the recent success (and

indeed notoriety) on the Norwegian stage of his incidental music to Gunnar Heiberg's satire *Folkeraadet*; but Rode had demurred, suggesting that just an overture would suffice. Delius remained dissatisfied with his original realisation, *La Ronde se déroule*, for some years, revising the work quite heavily in 1901 and then making further revisions, mainly relating to the coda, by the time *Life's Dance* was at last completed and published in its definitive form in 1912. 'I wanted', he said much later, 'to depict the turbulence, the joy, energy, great striving of youth – all to end at last in the inevitable death.' It is a dashing, boisterous piece, exploiting the full range of the orchestra's palette and it possesses a vigour and intensity of its own, with a distinct nod in the direction of Richard Strauss. Interestingly, Edvard Munch's great work 'Life's Dance', exactly contemporary with Rode's play, was sketched in 1898 and painted in 1899. It is a visual counterpart to Delius's music and to the lines from Rode's play with which the composer prefaced the manuscript of his first version of the work:

*Livets Dans. Mit Billede skal hedde Livets Dans! Det skal være to, som danser i folderige Klædebon en lys Nat gennem en Allé af sorte Cypresser og røde Rosenbuske. Jordens dejlige Blod skal glimte og blusse i Roserne, Claire. Han holder hende tæt ind til sig. Han er dybt alvorlig og lykkelig. Der skal være noget festligt*



*ved det. Han skal holde hende ind til sig, saa fast, at hun halvt er sunket ind i ham. Hun skal være angst. Angst – og dog skal der vaagne noget inde i hende. Der strømmer Styrke ind i hende fra ham. Og foran dem er Afgrunden.*

*The dance of life. My picture shall be called the dance of life! There will be two people who are dancing in flowing clothes on a clear night through an avenue of black cypresses and red rose bushes. The earth's glorious blood will gleam and blaze in the roses, Claire. He holds her tightly against himself. He is deeply serious and happy. There will be something festal about it. He will hold her to himself so firmly that she is half sunk into him. She will be frightened – frightened – and yet something will awaken inside her. Strength is streaming into her from him. And before them is the abyss.*

If – above and beyond the *Seven Danish Songs* with orchestra – ‘The Violet’ and ‘Summer

Landscape’ stand alone in Delius’s Danish settings in that they were individually orchestrated by the composer himself from his original voice and piano setting, the *Five Danish Songs* linked together on this recording for the first time form a second, new cycle of orchestral songs, this time in Bo Holten’s arrangements. The first four numbers of the set were premiered in their orchestral guise in Aarhus on 18 June 1998, to an enthusiastic reception. Bo Holten, long a great admirer of Delius’s music, has completed the cycle by orchestrating Delius’s setting of Ludvig Holstein’s ‘Autumn’.

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Also available on Danacord DACOCD 519 are extracts from Delius’s operas *Margot la Rouge* and *Irmelin*, arranged for piano by Maurice Ravel and Florent Schmitt respectively, and played by Piers Lane.



Palsgaard Castle

## [ 1 ] En Arabeske

Har du faret vild i dunkle Skove?  
Kender du Pan?  
Jeg har følt ham,  
Ikke i de dunkle Skove,  
Medens alt Tiende talte,  
Nej! den Pan har jeg aldrig kendt,  
Men Kærlighedens Pan har jeg følt.  
Da tav alt Talende.

I solvarme Egne  
Vokser en sælsom Urt,  
Kun i dybeste Tavshed,  
Under tusinde Solstraalers Brand,  
Aabner den sin Blomst  
I et flygtigt Sekund.  
Den ser ud som en gal Mands Øje,  
Som et Ligs røde Kinder:  
Den har jeg set  
I min Kærlighed.

Hun var som Jasminens sødt duftende Sne,  
Valmueblod randt i hendes Aarer,  
De kolde, marmorhvide Hænder  
Hvilede i hendes Skød,  
Som Vandlilier i den dybe Sø.  
Hendes Ord faldt blødt  
Som Æbleblomstens Blade  
Paa det dugvaade Græs;  
Men der var Timer,  
Hvor de snoede sig kolde og klare  
Som Vandets stigende Straale.  
Der var Suk i hendes Latter,  
Jubel i hendes Graad;  
For hende maatte Alt bøje sig, –  
Kun tvende turde trodse hende,  
Hendes egne Øjne.

## An Arabesque

Hast thou in gloomy forests wandered?  
Knowst thou Pan?  
I too have known him,  
Not in gloomy forests,  
When all the silence spake,  
No, no, him have I never known,  
Only the Pan of Love have I endured.  
Then was hushed all that speaketh.

In a sunbathed meadow  
grows a wondrous herb,  
Only in deepest stillness,  
Under the beams of the burning sun,  
Its blossom unfolds itself  
For a fleeting moment.  
It gleams like the frenzied eye of one enchanted,  
Like the glow of a dead bride's blushes:  
'Twas in this flow'r  
I beheld my beloved.

She was like the jasmin's sweet-scented snow,  
Red blood of poppies circled in her veins,  
Her death-cold hands and white as marble  
in her lap reposed,  
Like waterlilies in deepest lake.  
And her words they fell as softly  
As petals of apple-blossom  
On the dew-laden grass,  
But there were hours,  
When they rose up-leaping cold and clear  
As the jet of a silvery fountain.  
Sighing was in her laughter,  
Gladness was in her pain;  
By her were all things vanquished, –  
And nought e'er dared gainsay her  
But the spell of her own two eyes.

Af den giftige Lilies  
Blændende Kalk  
Drak hun mig til,  
Ham, der er død,  
Og ham, der nu knæler ved hendes Fod.  
Med os Alle drak hun  
– Og var Blikket hende lydigt –  
Løftets Bæger om usvigelig Troskab  
Af den giftige Lilies  
Blændende Kalk.

Alt er forbi!  
Paa den snedækte Slette  
I den brune Skov  
Vokser en enlig Tjørn.  
Vindene eje dens Løv.  
Et for et,  
Et for et,  
Drypper den de blodrøde Bær  
Ned i den hvide Sne,  
De glødende Bær  
I den kolde Sne. –

Kender du Pan?

*Jens Peter Jacobsen (1868)*

From the poisonous lilies'  
dazzling chalice  
Drank she to me,  
To him too that hath perished,  
And to him who now at her feet is kneeling,  
With us all she drank,  
Yea she drank – and her glance then obeyed her –  
From the bowl of troth to eternal plighting  
From the poisonous lilies  
dazzling chalice.

All now is past!  
On the bleak heath snow-bestrewn  
In the bare brown wood  
Stands a lonely thorn-bush.  
The black winds they scatter its leaves.  
One after another,  
One after another  
Shedding its blood-reddened berries  
In the white, cold snow,  
Its glowing red berries  
in the cold, white snow. –

Knowst thou Pan?

*Singing translation by Philip Heseltine*

## [ 2 ] Pagen højt paa Taarnet sad

Pagen højt paa Taarnet sad,  
Stirred' ud saa vide,  
Digted' paa et Elskovskvad  
Om sin Elskovskvide,  
Kunde ikke faa det samlet,  
Sad og famled'  
Nu med Stjærner, nu med Roser –  
Intet rimed' sig paa Roser –  
Satte fortvivlet saa Hornet for Mund,  
Knugede vredt sit Værge,  
Blæste saa sin Elskov ud  
Over alle Bjærge.

*Jens Peter Jacobsen (1875)*

## [ 3 ] Vi lo jo før saa længe

Vi lo jo før saa længe,  
Og spandt paa Glædens Traad,  
Nu kan vi Sagtens trænge  
En Smule til Graad;  
Naar Graaden saa er standset,  
Saa gaar vi ud og ser  
Paa Stedet, hvor vi dansed;  
Dér danser vi ej mer.

Dér sætter vi os stille  
I Skyggen paa en Bænk,  
Hvor Solens Straaler spille  
med tavlede Stænk.  
At sidde selv i Skyggen  
Og se, hvor Solen lær,  
At glæde os ved Lykken,  
Som var. Hvad vil vi mer?

*Holger Drachmann (1879)*

## The Page sat in the lofty Tower

The page sat in the lofty tower,  
Gazing at the distance,  
Rhyming of a love-song  
On his love and longing,  
So confused the words came thronging,  
Vain his searching  
Now with bright stars, now with roses –  
Nothing could be rhymed with roses –  
Then with despair to his mouth put his horn,  
Tight with his hand his sword gripped,  
Blew forth thus his love-longing  
Away across the mountains.

*Singing translation by Frederick Delius*

## In Bliss we walked with Laughter

In bliss we walked with laughter,  
As youth and joy impart,  
Now tears may follow after  
From sorrowing heart;  
When we have done a-weeping,  
We step outside the door,  
We stand there, silence keeping;  
But never dance we more.

Then mutely we are sitting  
Upon a low bench in the shade,  
Where furtive sunbeams flitting  
The dimness invade.  
Ourselves in shadow, seeing  
The light around us pour,  
To once have had it,  
Being content. What would we more?

*Singing translation by Addie Funk (a setting of the  
first two of Drachmann's three verses.)*

#### [ 4 ] To brune Øjne

To brune Øjne jeg nylig saae,  
I dem mit Hjem og min Verden laae,  
Der flammed' Snillet og Barnets Fred;  
Jeg glemmer dem aldrig i Evighed!

*Hans Christian Andersen (1831)*

#### [ 5 ] Jeg hører i Natten

Jeg hører i Natten  
Fra stille Skove  
Et Raab, som af: hjælp mig,  
Min Gud!  
Jeg rejser mig, lytter,  
Kan ikke sove,  
Jeg kaldes, jeg kommer  
Derud.

Jeg vækker i Natten  
De slumrende Skove  
Med hviskende Stemme:  
Hvem der?  
I Natten, med Ret til  
At tie og sove,  
Staar søvntunge Buske  
Og Træer.

Jeg ængstes, som var det  
For meget at vove,  
Jeg løfter min Stemme:  
Hvem der?  
Jeg lytter. Fra søvntunge,  
Slumrende Skove  
Spørger mig Ekko:  
Hvem der?

#### Two brown eyes

Two brown eyes I saw of late,  
in them were my home and my world,  
there shone spirit clear and childlike peace,  
I shall never forget them, eternally!

*Translation Arne Helman*

#### I Hear in the Night

I hear in the night  
From the sleeping forest  
A cry: Ah, help me,  
My God!  
I listen trembling,  
Cannot sleep,  
they call me, I hasten  
Outside.

I wake in the night  
The sleeping forest  
With whispering voice:  
Who's there?  
In darkness where all is still  
And silent  
Stand sleep-heavy bushes  
And trees.

I'm frightened, as if  
I had dared too much,  
And call again:  
Who's there?  
I listen. From sleep-heavy,  
Slumbering forests  
There comes back the echo:  
Who's there?

Jeg iler i Natten  
Fra stille Skove,  
Jeg grubler, jeg grunder;  
Min Gud!  
Jeg lægger mig, lytter,  
Kan ikke sove.  
Hvem er jeg? hvordan ser  
Jeg ud?

*Holger Drachmann (1879)*

### [ 6 ] Far, hvor flyver Svanerne hen

Far, hvor flyver Svanerne hen?  
Bort! Bort! Vingerne spiler de,  
Halsene strækker de, syngende iler de  
bort! Bort! Ingen ved hvorhen.

Far, hvor sejler Skyerne hen?  
Bort! Bort! Jaget af Vindene  
ud over Havene stryger de skinnende,  
bort! Bort! Ingen ved hvorhen.

Men Far, vi selv, hvor gaar vi saa hen?  
Bort! Bort! Øjnene lukker vi,  
Hovedet bøjer vi, klagende sukker vi,  
bort! Bort! Ingen ved hvorhen.

*Ludvig Holstein (1895)*

I hasten at night  
From the quiet forest,  
I anxiously think:  
My God!  
I lie still, I listen,  
Can sleep no more.  
Who am I? and where am  
I bound?

*Singing translation by Jelka Delius*

### Autumn

Father, whither fly the swans?  
Away! Away! With glittering wings,  
With outstretched necks, singing they hasten  
Away! Away! No-one knows whereto!

Father, whither sail the clouds?  
Away! Away! Hunted by winds  
Across the wide ocean, shining they race  
Away! Away! No-one knows whereto!

Father, and we, say whither do we go?  
Away! Away! We close our eyes  
And bow our heads, sobbing plaintively  
Away! Away! No-one knows whereto!

*Singing translation by Frederick Delius  
(omitting the third of Holstein's four original verses).*



### [ 7 ] Silkesko over gylden Læst

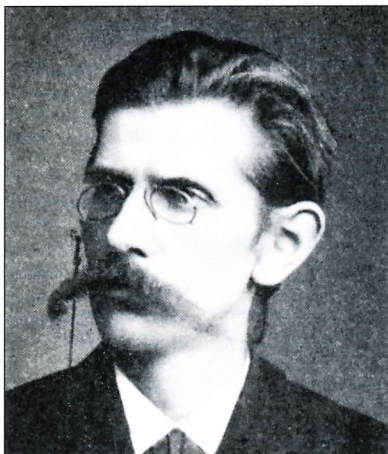
Silkesko over gylden Læst!  
Jeg har mig en Jomfru fæst’!  
Jeg har mig en dejlig Jomfru fæst’!  
Ingen er som hun paa Guds sollyse Jord,  
Ikke en eneste en.  
Som Himlen i Syd og som Sneen i Nord  
Er hun ren.  
Men der er Jorderigs Fryd i min Himmel,  
Og Flammer der staaer af min Sne.  
Ingen Sommers Rose er rødere  
End hendes Øje er sort.

*Jens Peter Jacobsen (1874)*

### Silken Shoes

Silken shoes upon golden lasts!  
I’ve won a maiden fair!  
The fairest maiden waits for me!  
None is like her, none, on God’s bright sunny earth,  
Alone she stands, alone.  
Not the sky in the south nor the snow in the north  
is more pure.  
But my heaven is filled with earthly bliss,  
And flames flare out of my snow.  
No red, red rose of summer is redder  
Than her black eyes are deep.

*Singing translation by Frederick Delius*



Jens Peter Jacobsen

## [ 8 ] Irmelin Rose

Se, der var en Gang en Konge,  
Mangen Skat han kaldte sin,  
Navnet paa den allerbedste  
Vidste hver var Irmelin,  
Irmelin Rose,  
Irmelin Sol,  
Irmelin alt, hvad der var dejligt.

Alle Ridderhjelme spejled  
Hendes Farvers muntre Pragt  
Og med alle Rim og Rytmer  
Havde Navnet sluttet Pagt:  
Irmelin Rose,  
Irmelin Sol,  
Irmelin alt, hvad der var dejligt.

Hele store Bejlerflokke  
Der til Kongens Gaarde fór.  
Bejlede med ømme Lader  
Og med blomsterfagre Ord:  
Irmelin Rose,  
Irmelin Sol,  
Irmelin alt, hvad der er dejligt!

Men Prinsessen jog dem fra sig  
(Hjertet var saa koldt som Staal),  
Lastede den enes Holdning,  
Vrænged ad den andens Maal.  
Irmelin Rose,  
Irmelin Sol,  
Irmelin alt, hvad der er dejligt!

*Jens Peter Jacobsen (1875)*

## Irmelin Rose

There was a king in days of old,  
Many treasures rare he owned,  
He knew his daughter Irmelin  
Of all to be the rarest one,  
Irmelin Rose,  
Irmelin sun,  
Irmelin, loveliest of all.

Her bright image was reflected  
In the helmet of all the knights,  
And with ev'ry rhyme and rhythm  
Her fair name had been entwined:  
Irmelin Rose,  
Irmelin sun,  
Irmelin, loveliest of all.

Knights by hundreds, noble wooers  
Thronged the castle of the king,  
Wooded the maid with tender bearing  
And with sweet and flowered word:  
Irmelin Rose,  
Irmelin sun,  
Irmelin, loveliest of all!

But the princess would not listen,  
(Cold her heart was, cold as steel),  
Of some she mocked the clumsy bearing,  
And laughed at others' ugly forms.  
Irmelin rose,  
Irmelin sun,  
Irmelin, loveliest of all!

*Singing translation by Frederick Delius*

### [ 9 ] Lyse Nætter

Paa Stranden skælver ej det mindste Blad;  
Her ruller Søen sølvblank ud sit Bad,  
Og Solnedgangen lejrer sig derover.  
I Himlen smeltes ind de bløde Vover,  
Du skuer mod uendelige Sletter  
Af Barndoms minder uden mørke Pletter,  
Vemodig glad: –  
De lyse Nætter, ak de lyse Nætter!

*Holger Drachmann (1879)*

### [10] I Seraillets Have

Rosen sænker sit Hoved, tungt  
Af Dug og Duft,  
Og Pinjerne svaje saa tyst og mat  
I lumre Luft.  
Kilderne vælte det tunge Sølv  
I døsig Ro,  
Minareterne pege mod Himlen op  
I Tyrketto,  
Og Halvmaanen driver saa jevnt afsted  
Over det jævne Blaa,  
Og den kysser Rosers og Liljers Flok,  
Alle de Blomster smaa  
I Seraillets Have,  
I Seraillets Have.

*Jens Peter Jacobsen (1870)*

### Summer Nights

No leaflet stirs upon the silent shore;  
The silvery ocean throbs upon the sands,  
And red glows the sunset over yonder.  
The heavens seem to melt into the waves,  
Then softly from the past a host of memories  
Of happy childhood throng upon me,  
Half sad, half glad: –  
Those summer nights, oh those twilight nights!

*Singing translation by Frederick Delius*

### In the Seraglio Garden

With perfume heavily laden  
The roses droop their heads,  
The pine trees are swaying so silently  
In drowsy air,  
And silvery fountains are playing  
So dreamily.  
The minarets raise towards heav'n in faith  
Their Turkish towers,  
The crescent moon glides on her lonely way  
O'er the dark blue sky,  
And she kisses clusters of lily and rose  
And other rare flowers too,  
In the seraglio garden!

*Singing translation by Frederick Delius*

### [11] Løft de klingre Glaspokaler

Løft de klingre Glaspokaler,  
Som Burgunder-bølger maler  
Røde som en mørk Rubin.

En svunden Dag,  
En svunden Tid  
Vaagner igen i mit Minde.

Nu Dæmringen kvælder,  
Og Jorden har vendt  
Sig bort ifra Sollysets Strømme.  
Vilde Rose ved Alfarvej,  
Vinrose, Vinrose!

Vilde Rose ved Alfarvej,  
Hvor er vor lyse Sommernatsdrøm?  
Svunden som Tonernes flygtige Strøm?  
Vinrose, Vinrose!

*Jens Peter Jacobsen (1874)*

### [12] Det bødes der for

Det bødes der for i lange Aar,  
Som kun var en stakket Glæde;  
Det smiler man frem i en flygtig Stund,  
Man bort kan i Aar ej græde.  
Der rinder Sorg, rinder Harm af Roser røde.

*Jens Peter Jacobsen (1875)*

### Wine Roses

Lift on high and clink the glasses,  
Look how bright the Burgundy flashes  
Like a ruby deepest red.

A faded day,  
A time gone by  
Comes back again to my memory.

Now twilight is falling,  
The earth has wended  
Away from the sun's warming rays.  
Roses wild on the great highway,  
Wine roses, wine roses!

Roses wild on the great highway,  
Where is our glowing summer night's dream?  
Gone as a strain of music goes?  
Wine roses, wine roses!

*Singing translation by Frederick Delius*

### Through Long, Long Years

Through long, long years we must atone  
For what was a trifling pleasure;  
And what we dismiss with a careless smile,  
We cannot recall by long weeping.  
For sorrows grow and hot tears flow from red, red  
roses.

*Singing translation by Frederick Delius  
(a setting of the first of Jacobsen's four verses).*

### [13] Lad Vaaren komme

Lad Vaaren komme, mens den vil,  
Med Grønt, der grønnes,  
Med tusend Fugles Fløjtespil,  
Mens Blomster blomstre  
Og alt det Skønnes  
Fagreste Fagre  
Kommer at flagre  
Ud over Enge og ud over Agre,  
Vælder i Haver og skjules i Skove,  
Vælder sin Duft over Vang, over Vove –  
Hvad gør det mig?  
Mit Hjerte er ej Blomst, ej Blad,  
Og Vaaren gør det ikke glad:  
Det har sin egen, sære Vaar –  
Naar?

*Jens Peter Jacobsen (c.1881)*

### [15] Viol

Min lille Blomst! Min lille Fugl!  
Jeg ser dig fra mit mørke Skjul.  
Jeg vil jo intet gøre dig.  
Ak, det var Synd at røre dig!  
Om blot det var at bukke sig,  
jeg voved ej at plukke dig  
og røre dig din klare Sol,  
Viol! Viol!

### Let Springtime Come

Let springtime come then, when it will,  
With verdure greenest,  
With flute-like song of myriad birds,  
When all that blossoms  
And all that is freshest,  
Loveliest, fairest,  
Waves and flutters  
Away over meadows, away over fields,  
Budding in gardens and hiding in woodlands,  
Shedding its fragrance on waters and waves –  
Yet not for me!  
My heart is neither leaf nor blossom,  
And springtime cannot bring me joy:  
I must await my own spring –  
When? When?

*Singing translation by Frederick Delius*

### The Violet

Sweet flower mine! My little bird!  
I see you from my lonely shade.  
No harm to thee I'd ever do.  
T'would be a sin to sadden you;  
And even had I but to stoop,  
To pluck you I would never dare  
And rob you of the sunny air,  
Beloved flower!

Min lille Blomst! Min lille Fugl!  
 Jeg ser dig fra mit mørke Skjul.  
 Naar blot jeg maa betragte dig,  
 saa maa du godt foragte mig.  
 Jeg vil jo ikke bryde dig,  
 jeg vil jo bare fryde mig  
 og aande i den samme Sol  
 som du, Viol!

*Ludvig Holstein (1895)*

### [16] Sommer i Gurre

Solen er til Hvile,  
 Den slukte sit Lys;  
 Dagen vil sove.  
 Engene damper,  
 Der gaar som et Gys  
 Gennem Gurrevangs Skove.  
 Der sitrer et Minde paa hvert et blad, som bøjer sig,  
 Tynget af Duggens Bad; i Bunterad,  
 Mens Dampene tættos og skilles ad,  
 Staa Enge og Minder og Skove.  
 Og det løfter sig, suget af Glansen fra oven,  
 Det svulmer som Voven;  
 Det sænke sig ned, og der fødes et Digt  
 Ved Skovsøens dæmrende Bred.

*Holger Drachmann (1879)*

Sweet flower mine! My little bird!  
 I see you from my lonely shade.  
 If only I may look at you,  
 You may despise or frown on me.  
 I would not ever trouble you,  
 I want to gladden and rejoice  
 And breathe the same sunshiny air  
 As you, sweet flower!

*Singing translation by Frederick Delius  
 (a setting of the first two of Holstein's three verses).*

### Summer Landscape

The sun is at rest  
 Its rays are gone;  
 Day now reposes.  
 The fields lie in haze,  
 And a faint breeze trembles  
 O'er dusky woodlands.  
 On every leaflet sweet memories dwell, and tarry there,  
 Glist'ning like evening dew,  
 And far away in white floating vapours half hidden  
 Lie meadows and forests and dreamland  
 And rising towards the heavens aglow,  
 And swelling like waves,  
 The mists waft away, and a poem is born  
 In the dark'ning sea of trees.

*Singing translation by Frederick Delius*



## [17] Sakuntala

Jeg kunde for Længsel ej sove,  
en Blomstervind  
slog mig imod,  
strømmed herind ad mit Vindu  
som en vellugtaandende Flod;  
jeg hørte de høje Palmer  
suse svagt  
med sød Musik;  
det hvisked ihvor jeg stod og gik:  
Sakuntala, Sakuntala.

Du evige Himalaya  
med Issen højt  
mod Himlens Tag,  
hvi sender Du dine Kilder  
at møde min Fod i Dag?  
Hvi risler de duftende Vover  
mindetungt  
forbi mig hen?  
Hvi møder mit bævende Blik igen:  
Sakuntala, Sakuntala!

O Pige, Du sænker dit Øje  
saa fugtig blødt  
ind i mit Blik,  
som var det i denne Time,  
den bindende Ring Du fik!  
ak, ikke en enkelt Time,  
enkelt Dag,  
nej tusinde Aar  
skillende mellem os begge staar:  
Sakuntala, Sakuntala!

## Sakuntala

Dull longing had kept me from sleeping,  
A scented wind  
Swept o'er my brow,  
Streamed like a flood through my window –  
Breath of lotus come, bearing its vow.  
The fronds in the vaulting palm trees  
Softly stirred,  
With music sweet;  
All round me, I heard their whisp'rings repeat:  
Sakuntala, Sakuntala!

Eternal, oh, Himalayas,  
Your ice-capped peaks  
Crown heav'n's vast dome,  
How send you, then, your spring waters  
Today where my footsteps roam,  
To surge and flow fragrant in wavelets –  
Mem'ry-filled,  
On past me by?  
Behold, how I trembling gaze and sigh:  
Sakuntala, Sakuntala!

Fair maiden, eyes cast down upon me,  
How moist, they shine –  
Not yet deceived,  
As if it had been at this instant  
The binding gold ring you received!  
Ah, just a single moment,  
Single day,  
No, thousand of years  
Distance us, each in our far-flung spheres,  
Sakuntala, Sakuntala!

Du tabte ej Ringen i Floden.  
 Dushjántas selv  
 har slængt den hen,  
 og stemmed han end den stride Strøm,  
 han bringer ej Ringen igen.  
 Dushjántas i Palmelunden  
 jage vil  
 langs Flodens Bred:  
 han skyder en Antilope ned:  
 Sakuntala, Sakuntala.

*Holger Drachmann (1879)*

You lost not the ring in the waters,  
 No, Dusyant 'twas  
 Who cast it away,  
 And were he to stem the stream's swift flow,  
 All trust in the ring now stands betrayed.  
 See, Dusyant defiles the palm grove –  
 Bow in hand,  
 From shore, takes aim  
 And bring down a meek gazelle as game:  
 Sakuntala, Sakuntala!

*Singing translation ©Rolf Kristian Stang*



Holger Drachmann

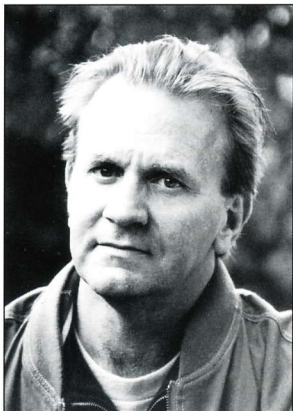


Photo: Eva Holten

## Bo Holten

Bo Holten was born in 1948 and in his native Denmark he is equally known as a conductor and composer. In 1991 he was appointed Guest Conductor of the BBC Singers, London, with whom he has worked on a regular basis every year, giving some 70 concerts and radio recordings, including works with the BBC Symphony Orchestra and several BBC Promenade Concerts. In 2000 he has also started to conduct the Nederlands Kamerkoor and the Swedish Radio Choir.

In 1979 he founded the vocal group Ars Nova with whom over some 17 years he undertook more than 500 concerts and 20 CD

recordings. In 1996 he founded the vocal ensemble Musica Ficta with whom he has now conducted about 150 concerts and theatre performances, and recorded 10 CDs. With this ensemble Bo Holten pursues his interest in Renaissance vocal polyphony and 20th century music - with ventures into the baroque period. He also continues to work with the rich heritage of Danish song - making high-quality recordings for a wide audience.

As a freelance conductor Bo Holten has guested a wide range of ensembles and choirs in Scandinavia and abroad. He is a regular visitor with most symphony orchestras in Denmark, often working with oratorios or contemporary music. This includes a series of collaborations with notable crossover composers like Jan Garbarek, Egberto Gismonti, Palle Mikkelborg and Barbara Thompson. Over the years Bo Holten has conducted more than 175 world premieres.

Bo Holten is also a prolific composer with more than 100 works on his work-list. Among these are 4 operas of which his third *Operation Orfeo*, is the most frequently performed contemporary Danish opera, with some 85 performances worldwide. He has also written two symphonies, four concertos and two musicals. Among his most widely performed music are the 20 a cappella works which span his whole composing career. There have also been songs, chamber music and many film and TV scores.



Photo: ©Miklos Szabo

## Henriette Bonde-Hansen, soprano

Since her debut at the Royal Opera House in Copenhagen, Henriette Bonde-Hansen has created an enviable reputation as one of Denmark's most talented young opera singers.

She recently sang Nannetta in a new production of *Falstaff* and Zerlina in *Don Giovanni* at the Royal Theatre in Copenhagen and the part of Valencienne in a new production of *The Merry Widow* at Opéra National de Paris, Bastille. She also sang Sophie in *Rosenkavalier* at the Staatstheater Stuttgart. In September 1999 she sang Adina in *L'Elisir d'Amore* in a new production at the Canadian Opera Company and was immediately invited back for a new production of *Manon* in the 2001/2002 season. Engagements this season also include Juliette in a new production of Gounod's *Romeo et Juliette* at l'Opéra National du Rhin, Strasbourg.

As a concert singer during the 1999-2000 season she has been engaged by the Stavanger Symphony Orchestra, Bergen Philharmonic, Trondheim Symphony Orchestra, Danish National Radio Symphony Orchestra, the orchestra of NDR-Hannover, Orchestre National de Lyon, Norwegian Chamber Orchestra and the Aarhus Symphony Orchestra.

She sang the title role in Mozart's *Zaide* in a co-production with Opéra National du Rhin, Strasbourg, and the Théâtre de la Monnaie, Brussels; and in May 1996 she

returned to Brussels for a stage performance of Mozart concert-arias and subsequently as Najade in a new production of *Ariadne auf Naxos*. At the Norwegian National Opera she took the role of Waldvogel in a new production of *Siegfried*.

She sings regularly with most of the Scandinavian symphony orchestras such as the Finnish National Orchestra (opera-arias), Odense Symphony (Haydn *Seasons*), Tivoli Orchestra (Brahms' *Ein deutsches Requiem*, Fauré's *Requiem*), Malmö Symphony (Handel's *Messiah* and Mahler's 4th), Aalborg Symphony (Charpentier *Louise*, Michaela in Bizet *Carmen* and Mozart *Exsultate Jubilate*), Helsingborg (Bach *St John Passion*), Lund (Bach *B-minor Mass*) and Trondheim Symphony Orchestra (Nielsen's 3rd. She appeared as a soloist with the Oslo Philharmonic Orchestra in Nielsen's 3rd and Poulenc's *Gloria*. In 1997 she sang the Liszt's *Christus* with the International Bach Akademie, Stuttgart, conducted by Helmut Rilling.

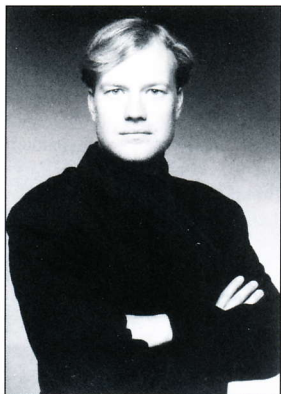
She enjoys a very special relationship with the Danish National Orchestra. In December 1994 Henriette Bonde-Hansen participated in Haydn's *Creation* with Sir Neville Marriner, who invited her to sing the Mozart's *C-minor Mass* with him on a tour in Germany in January 1996. In June '96 she sang the leading female part in Nielsen's opera *Maskarade* which was performed in a concert version by the Danish National Orchestra in Vienna and Brussels,

conducted by Ulf Schirmer. In Autumn 1996 she sang the same part at the Royal Danish Opera. She also sang in Mahler's 8th Symphony and Pamina in a concert performance of *The Magic Flute*. In the 1998/99 season, she performed in Poulenc's *Stabat Mater* with conductor Marc Soustrot.

Henriette Bonde-Hansen graduated from the Royal Academy of Music in Copenhagen in 1991 and from The Opera Academy in 1993.

She is a recipient of the Danish Critics' Prize 1995 and the Aksel Schiøtz Prize 1996.

Henriette Bonde-Hansen's recordings:  
Mahler 8th (Danish Radio Symphony Orchestra) - Chandos  
*Salome* (Danish Radio Symphony Orchestra) - Chandos  
*Maskarade* (Danish Radio Symphony Orchestra) - Decca  
*Liden Kirsten* (Danish Radio Symphony Orchestra) - Dacapo  
*Holger Danske* (Danish Radio Symphony Orchestra) - Dacapo  
*Christus* (Internationale Bach Akademie) - Hänssler Classic  
Songs by Carl Nielsen (Odense Symphony Orchestra) - Kontrapunkt  
Songs by Carl Nielsen (Aalborg Symphony Orchestra) - BIS  
Songs by Schierbeck (Voice and Piano) - Dacapo



**Johan Reuter, bass-baritone**

Johan Reuter was born in Copenhagen. He began his studies at the Royal Academy of Music in 1988. After studies with Kirsten Buhl Møller and lessons with Ernst Haefliger, Erik Saedén, Anthony Rolfe Johnson and Josef Protschka, he received his diploma in 1994, graduated from the Opera Academy in 1996 with Susanna Eken as his teacher, whereupon he was immediately engaged as a member of the company at the Royal Opera, Copenhagen.

Johan Reuter has been a soloist with all of the Danish orchestras, including the Danish National Radio Symphony Orchestra and the Royal Orchestra. He is a frequent guest with baroque ensembles in Denmark and abroad and

has performed all Bach's major oratorio works.

Since his appointment at the Copenhagen Royal Opera, Johan Reuter has sung parts such as Henrik in Carl Nielsen's opera *Maskarade*, Masetto and Leporello in *Don Giovanni* and Angelotti in *Tosca*. In the 1997-99 seasons he sang Orphée in Philip Glass' opera *Orphée*, Pantalone in *The Love of Three Oranges*, Heerrufer in *Lohengrin*, Papageno in *The Magic Flute* and Harlekin in *Ariadne auf Naxos*.

In the 1999-2000 he sings Figaro in *The Marriage of Figaro*, Belcore in *L'Elisir d'Amore* and Guglielmo in *Così fan tutte*, and in the following season his roles include Figaro, Tomsy in *Pique Dame* and Olivier in *Capriccio*.

He participated in the concert performance and recording of Carl Nielsen's opera *Maskarade* with the Danish Radio, both in Copenhagen and on tour in Vienna and Brussels.

In 1997 Reuter participated in the concert performance of *Anna Bolena* in the Tivoli Concert Hall, Copenhagen, conducted by Marcello Viotti.

Johan Reuter represented Denmark at the 1999 'Singer of the Year' competition in Cardiff.

Johan Reuter's recordings:

Liszt *Via Crucis* - danica

Bo Holten *South Jutland Summer Symphony* - Exlibris

Kunzen *Holger Danske* with The Danish National Radio Symphony Orchestra - Dacapo

Carl Nielsen *Maskarade* - Decca

Grainger *The Merry Wedding*, DR - Chandos

## Aarhus Symphony Orchestra

Aarhus Symfoniorkester

Chief Conductor: James Loughran

General Manager: Leif V.S. Balthzersen

Musikhuset Aarhus

Thomas Jensens Allé

DK-8000 Århus C

Denmark

Tel. +45 89 31 82 80

Fax +45 86 12 74 66

[www.aarhussymfoni.dk](http://www.aarhussymfoni.dk)

The Aarhus Symphony Orchestra was founded in 1935. The venue of the Aarhus Symphony Orchestra is the modern and beautiful Concert Hall in Aarhus, which has a capacity of 1500 seats.

The Aarhus Symphony Orchestra gives about thirty subscription concerts a year; furthermore the orchestra plays fifteen opera performances, about 100 concerts at local schools, chamber concerts, summer concerts, concerts for the elderly, and CD and video recordings.

The orchestra mainly performs the classical repertoire, including choral works, but also enthusiastically supports contemporary music and has commissioned works by Danish composers, performing regularly at the NUMUS contemporary music festival. On 1992 the Aarhus Symphony Orchestra played at the NEMO Festival and at

the ICMC Festivals 1994, the International Computer Music Conference. The Aarhus Symphony Orchestra has co-operated with the Royal Danish Ballet, the MBT Dance Theatre and the Leipzig Ballet.

The Aarhus Symphony Orchestra has recorded a complete cycle of Vagn Holmboe's thirteen symphonies under the baton of the Welsh conductor Owain Arwel Hughes (BIS). In 1997 a recording of a complete cycle of the symphonies of Franz Schubert was initiated with the Austrian conductor Hans Graf (Kontrapunkt). The orchestra has recorded Brahms's Serenades in 1998 under the direction of Chief Conductor James Loughran, followed by the Dvorák serenades in 1999 (Kontrapunkt). Other recordings include works by Niels W. Gade, Richard Strauss, Per Nørgård, Niels Viggo Bentzon, Bent Lorentzen, Francis Poulenc, Ivar Frounberg and Rued Langgaard.

The Aarhus Symphony Orchestra enjoys a permanent co-operation with the Danish National Opera (Den Jyske Opera), and has since 1983 attracted international acclaim at the annual Festival in Aarhus, which has included Wagner's *The Ring of the Nibelung*, *Tristan and Isolde*, *Parsifal*, Strauss's *Elektra* and *Salome*. *Die Schweigsame Frau* will be performed in 2000.

The Aarhus Symphony has toured Sweden and Finland, Canada, Schleswig-Holstein Musik Festival, Edinburgh Festival,

Sweden, Spain, England and Northern Ireland. In the spring of 1995 the Aarhus Symphony Orchestra toured Gdansk, Riga, Tallinn and St. Petersburg. In 1996 the orchestra toured Germany, (Cologne, Friedrichshafen and Düsseldorf) with the Italian singer Milva, with a programme consisting of music by Kurt

Weill and Richard Strauss.

Ole Schmidt was Chief Conductor from 1978-85, Norman Del Mar from 1985-88 and Eri Klas from 1991-96. The British conductor James Loughran was appointed Chief Conductor from 1996.



Photo: ©Anders Bach

## The Danish National Opera Chorus

Founded at the beginning of 2000 on the initiative of the Danish National Opera (Den Jyske Opera) the Danish National Opera Chorus is rapidly becoming a significant force in

Danish operatic and choral circles. The Chorus comprises 20 professional singers and is the only professional choir in Denmark outside Copenhagen. It is based in Aarhus, home of



the Danish National Opera, but performs right across Denmark. Chorus Master is Mogens Dahl, an experienced choir conductor as well as orchestral conductor. He has conducted the Radio Chamber Choirs of Copenhagen and Stockholm, the regional orchestras of Denmark and operas in both Denmark and abroad.

If the first six months of its existence are anything to go by, the future of the Chorus is very bright indeed. It has already appeared in several acclaimed productions including: *Don Giovanni* (Mozart), *Drot og Marsk* (Heise) and the world première of *Pandora's Box* (Werle) which was commissioned for them. It has also worked with the Aarhus Symphony Orchestra in both concert and CD-recordings and has worked independently as an a cappella choir. The Chorus is noted for its versatility and is equally at home on stage as well as on the concert platform.

Future plans include concerts with the Aalborg, Aarhus and Odense Symphony Orchestras, a concert celebrating the 60th birthday of Her Majesty Queen Margrethe of Denmark, and the Chorus will appear in *Die Schweigsame Frau* (Strauss), *My Fair Lady* (Loewe) and *Peter Grimes* (Britten) with the Danish National Opera later this season.

**Aarhus Chamber Choir**, which consists of 30 singers, was founded in 1980 by Erik Bjørn Lund, who has been the conductor of the choir since its foundation. He is a graduate from the

Music Conservatory, Aarhus, with a diploma in music education, specializing in conducting and singing.

The choir has given numerous recitals in Denmark and abroad. It has toured a number of countries: the Czech Republic, France, Germany, Norway, Sweden, Finland, Canada, and has most recently visited Paris in 1999. In the spring of 1995, the Aarhus Chamber Choir represented Denmark at the European choir meeting Printemps Résonances -95 in Toulon, France. The choir often performs with the Aarhus Symphony Orchestra, but it also occasionally arranges its own concerts. Examples of these are performances of Bach's *St. Matthew Passion*, Handel's *Messiah* and Mozart's *Requiem*.

The repertoire of the choir comprises a wide range of Danish and foreign music, old and new, and sacred as well as secular, with the main emphasis, however, on works by contemporary composers such as Niels la Cour, Jørgen Jersild, Vagn Holmboe, Per Nørgård and Palle Mikkelborg.

The Aarhus Chamber Choir has made a number of recordings. The first one – of contemporary music – was an LP recorded in 1989. Since 1994 the Choir has produced, or participated in, the recording of six CD's presenting church and secular hymns and songs. The most recent of these recordings, with music by the Danish composer Erik Haumann, is to be released in the year 2000.





**DACOCOD 536**

**DIGITAL DDD**

**Total playing time**  
70:26

**Recordings:** Frichsparken,  
Aarhus, 27-30 March 2000

**Recording Producer and**  
**Supervisor:** Lennart Dehn

**Balance Engineer,**  
**Editing and Mastering:**  
Stephan Flock

**Front cover:**  
"Skråmd", painting by  
Anders Zorn (1860-1920)

**Executive Producer**  
Jesper Buhl

**DANACORD**  
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DENMARK

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## Frederick Delius (1862-1934)

[ 1 ] **En Arabesk** 12:42  
*An Arabesque for baritone, chorus and orchestra (Jens Peter Jacobsen)*

**Five Danish Songs**  
(Orchestrated by Bo Holten)

[ 2 ] **Pagen højt paa Taarnet sad** 1:18  
*The Page sat in the lofty Tower (Jens Peter Jacobsen)*

[ 3 ] **Vi lo jo før saa længe** 2:47  
*In Bliss we walked with Laughter (Holger Drachmann)*

[ 4 ] **To brune Øjne** 1:25  
*Two Brown Eyes (Hans Christian Andersen)*

[ 5 ] **Jeg hører i Natten** 1:54  
*I Hear in the Night (Holger Drachmann)*

[ 6 ] **Far, hvor flyver Svanerne hen** 3:36  
*Autumn (Ludvig Holstein)*

## Seven Danish Songs (1897)

[ 7 ] **Silkesko over gylden Læst** 1:44  
*Silken Shoes (Jens Peter Jacobsen)*

[ 8 ] **Irmelin Rose** 3:33  
*(Jens Peter Jacobsen)*

[ 9 ] **Lyse Nætter** 2:49  
*Summer Nights (Holger Drachmann)*

[10] **I Seraillets Have** 3:32  
*In the Seraglio Garden (Jens Peter Jacobsen)*

[11] **Løft de klingre Glaspokaler** 2:30  
*Wine Roses (Jens Peter Jacobsen)*

[12] **Det bødes der for** 1:51  
*Through Long, Long Years (Jens Peter Jacobsen)*  
[13] **Lad Vaaren komme** 1:57  
*Let Springtime Come (Jens Peter Jacobsen)*

[14] **Intermezzo from the opera Fennimore and Gerda** 5:18  
*(Preludes to Scenes 10 & 12 - arranged 1936 by Eric Fenby)*

## Two Danish Songs

[15] **Viol** 1:50  
*The Violet (Ludvig Holstein)*

[16] **Sommer i Gurre** 3:13  
*Summer Landscape (Holger Drachmann)*

[17] **Sakuntala** 4:58  
*(Holger Drachmann)*

[18] **Lebenstanz** *Life's Dance* 13:19

**Henriette Bonde-Hansen, soprano** [ 2 ] - [13]

**Johan Reuter, baritone** [ 1 ], [15] - [17]

**The Danish National Opera Chorus and Aarhus Chamber Choir** [ 1 ]

**Aarhus Symphony Orchestra**

**Bo Holten, conductor**

