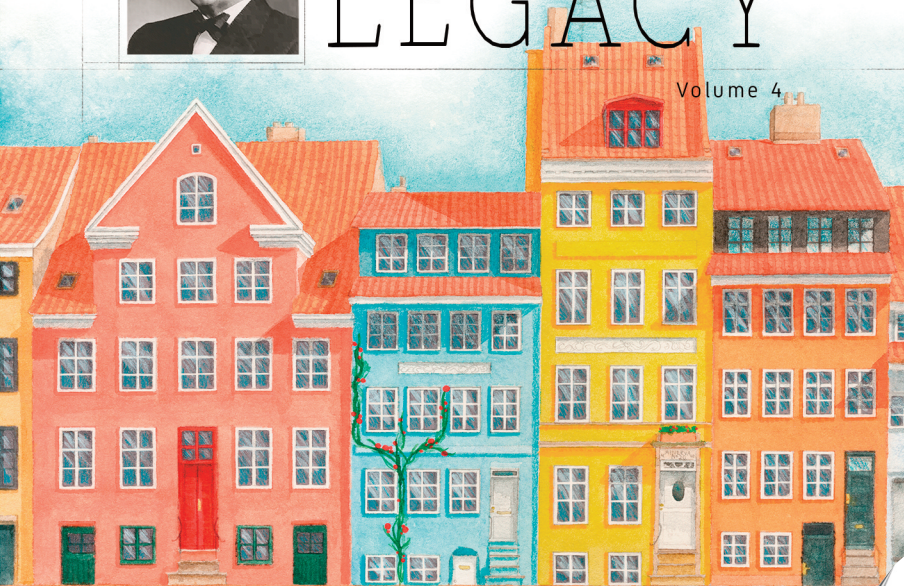




THE LAUNY GRØNDAHL
LEGACY

Volume 4



Maskarade

The Eagle And The Beetle

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CD 1

Carl Nielsen (1865 - 1931)

Maskarade FS 39 (1904-06)

Opera in Three Acts

Libretto by Vilhelm Andersen

after Ludvig Holberg (Sung in Danish)

Act. 1 47:37

[1] Overture 4:03

[2] Leander: Aaja, aa ja
(Leander, Henrik) 2:35
Oh yes, oh yes

[3] Leander: Se, hvor min Vindveslem
(Leander, Henrik) 1:11
See my window's golden light

[4] Henrik: Herre! Herre!
(Henrik, Leander) 3:58
Master! Master!

[5] Henrik: Først kommer fæl og fus
(Tamperretsscene) 3:26
*Enter with fume and fuss
(Ember Court scene)*

[6] Henrik: Herre! I staar saa stum
(Henrik, Leander) 2:56
Master! You're so stil

[7] Magdelone: Er der nogen hjemme?
(Magdelone, Leander,
Henrik) 4:29
Is anyone at home?

[8] Jeronimus: Kan I være rolige?
(Jeronimus, Leander,
Magdelone, Henrik) 5:04
May we have silence here?

[9] Jeronimus: Det Satans Spind! 1:11
The devil's work!

[10] Jeronimus: Fordum var der Fred
paa Gaden 2:37
Once peace ruled in our streets

[11] Henrik: Hr. Leonard
(Henrik, Leonard, Jeronimus) 3:26
Mr. Leonard

[12] Arv: Her er jeg, Husbond!
(Arv, Jeronimus, Leonard) 0:43
Here I am, master!

[13] Jeronimus: Hvad vilde I paa den
fordømte Maskarade?
(Jeronimus, Henrik, Leonard) 1:20
*What were you doing at that
blasted masquerade?*

[14] Henrik: I dette Land 1:40
In this country

[15] Leonard: Hm! Hm! En Kavaller!
(Leonard, Henrik,
Jeronimus, Leander) 3:17
Hm! Hm! A cavalier!

[16] Jeronimus: Hold Mund!
(Jeronimus, Henrik,
Leander, Arv) 5:34
Now shut your mouth!

Act. 2 24:46

[17] Prelude 4:06

[18] Vægteren: Hov Vægter!
Klokken er slagen otte!
(Vægteren, Arv) 3:24
Ho, watchman!
The clock struck eight!

[19] Henrik: Ha-a-a! Ha-a-a!
(Henrik, Arv) 2:10
Ha-a-a! Ha-a-a!

[20] Henrik: Tosse! (Henrik, Arv) 1:06
You fool!

[21] Leander: Nu Arv! er Posten lystig?
(Leander, Arv, Henrik) 0:46
Well, Arv! Enjoying your watch?

[22] Leander: Se Henrik!
(Leander, Henrik) 2:59
See, Henrik!

[23] Leander: Naar Hjertet brænder 0:47
When the heart is burning

[24] Pernille: Hyp, hyp, hyp! (Pernille,
Leander, Henrik, Arv) 0:25
Gee, gee, gee, my horse!

[25] Leonore: Monsieur!
(Leonore, Leander, Pernille) 3:26
Monsieur! Good Sir!

[26] Jeronimus: Luk op! Luk op!
(Jeronimus, Arv) 1:57
Open up! Open up!

[27] Magdelone: Porten er aaben
(Magdelone, Leonard) 1:22
The gates are open

[28] Jeronimus: Se saa! Se saa!
(Jeronimus, Arv) 0:51
See here! See here!

[29] Vægteren: Hov Vægter!
Klokken er slagen ni! 1:22
Ho, watchman!
The clock struck nine!

CD 2

Act. 3 22:31

[1] Prelude 1:26

[2] Leander: Ulignelige Pige
(Leander, Leonore) 4:48
Incomparable maiden

[3] Henrik: Min sæde Balsambøsse
(Henrik, Pernille) 1:41
My sweetest balm distiller

[4] Leonard: Ydmygste Tjener
(Leonard, Magdelone) 2:39
Your humble servant

[5] Maskarademesteren:
Hanedansen! 3:57
Dance of the Cockerels!

[6] Leonore: O kom min Ven!
(Leonore, Leander, Henrik,
Studerter) 1:08
Oh, come my friend!

[7] Magister: Naar Mars og Venus har
endt deres Spil 1:09
*When Mars and Venus have
ended their play*

[8] Maskarademesteren: Tramtrara! 1:08

Tramtrara!

[9] Kor: Ej Graad skal flyde 2:13

We'll not be weeping

[10] Alle: Kehraus! 2:22

Chain dance!

Jeronimus, Borger i København

A citizen of Copenhagen

Holger Byrding, Bass

Magdelone, hans hustru *his wife*

Ingeborg Steffensen, Mezzo

Leander, hans søn *their son*

Thyge Thygesen, Tenor

Henrik, Leanders Tjener *Leander's valet*

Einar Nørby, Bass-Baritone

Arv, Gårdskar *Jeronimus' servant*

Marius Jacobsen, Tenor

Leonard, fra Slagelse *A citizen of Slagelse*

Poul Wiedemann, Tenor-Baritone

Leonore, hans datter *his daughter*

Ruth Guldbæk, Soprano

Pernille, Leonoras Kammerpige

Leonora's maid

Ellen Margrethe Edlers, Soprano

En Vægter *Night Watchman*

Georg Leicht, Bass

Maskarademesteren *Master of the Masquerade*

Georg Leicht, Bass

En Magister *A tutor*

Niels Juul Bondo, Baritone

The present unique performance of Carl Nielsen's *Maskarade* was originally broadcast live on January 28, 1954 before an invitation audience. To accomodate radio listeners, particularly the many rightfully presumed to be less familiar with the story and its comic ramifications, a narrator was employed to fill in on the plot at vital points. The narration practice does, of course, not harmonize too well with repeated CD-listening, and we have therefore eliminated the intrusions, only a few voice-over spots eluding our efforts.

The FS number refer to the bibliography Carl Nielsen: Kompositioner. En bibliografi ved Dan Fog i samarbejde med Torben Schousboe (Copenhagen 1965)

Live Direct Studio Performance

January 28, 1954

Danish Broadcasting Corporation, Studio One

Three factors help to explain the upturn in the fortunes of Danish music on record in the early 1950s. New tape technology facilitated better and easier recording. The musicians of the Danish Radio Symphony Orchestra, after years of union wrangling, gave up their claim to copyright in the tapes of their broadcasts. Last but not least, their conductor, Launy Grøndahl, turned with a more determined focus to making studio records of the music from his homeland. For years he had led the DRSO on the tours that made the orchestra's name overseas, such as the 1951 concerts in the UK that catalysed British interest in Carl Nielsen's music with a legendary account of the Fourth Symphony at the Royal Festival Hall in London. Now in his late 60s, feeling that his days of touring were over, Grøndahl ceded his place in charge of the DRSO to Erik Tuxen and Thomas Jensen when the orchestra embarked on a seven-week tour of the US in 1952. Back at home, he opened the last chapter of his career, devoted to preserving the Danish musical heritage which he had promoted for so long. Two representative examples are presented here, one familiar, the other much less so.

The major work is Nielsen's comic opera *Maskarade*. He composed it in 1905-06 as a satirical sequel to his epic debut on the lyric stage with *Saul and David* (1901). By contrast to his first opera's Biblical themes of tragedy and heroism, Nielsen had in mind a work for the lyric stage in the spirit of the biting social comedies written by Ludvig Holberg (1684-1754), the jurist and father of modern Danish and Norwegian literature who worked at a time when both countries were governed under the same monarchy (hence the fact that, while Holberg's comedies held the stages of Copenhagen theatres for decades, he was held in equally high esteem by Grieg and his contemporaries in Norway's romantic nationalism movement). The libretto for *Maskarade*, following Holberg's 1724 play of the same name, was devised at Nielsen's invitation by a renowned Holberg scholar, Vilhelm Andersen.

Maskarade

Act 1. Late one afternoon in 1723, we find Leander and Henrik in their alcoves, sleeping off the effects of the previous night's revelry at the masquerade ball, having returned home at dawn. Leander awakes with thoughts of the girl he met the previous night, and whom he is determined to marry. But Henrik reminds Leander: his hand has already been promised by his father Jeronimus to Leonora, the daughter of Leonard.

Henrik illustrates the consequences for Leander of not doing what he is told with the wittily improvised 'Ember Court scene' (CD 1; track 5). Leander's mother, Magdelone, enters (1;7): she wants to find out all about last night's goings-on. Leander casts aspersions on her dancing skills, but she puts him right with a little demonstration of her own in which she dances a *folie d'Espagne*.

Leander sees that his mother may serve as a useful co-conspirator and invites her to join them at that night's masquerade. Jeronimus bursts in and smells a rat. He forbids everyone from leaving the house. Leander falls in supplication to his father, requesting permission to be released from his engagement to Leonora. This only further enrages Jeronimus, who delivers a tirade about the virtuous old days and the impious new ones. (1;10).

The arrival of Leonard is announced; the two old men compare notes, and then Leonard himself discloses that Leonora, too, has fallen in love at the masquerade and wishes to break off the engagement. Jeronimus determines to put an end to this nonsense and puts the servant Arv on guard to make sure no-one leaves the house. He sends for Leander and orders him to apologise to Leonard and honour the engagement. But Leander refuses: he wants to return to the masquerade. The act closes with an argument, played out as a quintet.

Act 2. The masquerade takes place in a playhouse opposite Jeronimus's house. A nightwatchman passes while Arv is fearfully standing guard. Suddenly he sees a ghost – Henrik in disguise – and confesses to various petty thefts, culminating in 'the kitchen-maid's virginity'. Henrik reveals himself, and blackmails Arv, who must allow the masquerade-bound conspirators to leave the house.

Leonora and her servant Pernille are on their way to the masquerade, as are Leonard and Magdelone, all of them disguised beyond recognition and unknown to each other. Leander and Leonora sing of their love for each other in an ecstatic duet, gently mocked by Henrik and Pernille.

Jeronimus discovers that he has been tricked and emerges furious from his house. The guilty are to be brought to account, and together with Arv he intends to burst into the playhouse and find them. But the watchman stops them: only those in a mask are allowed in. The pair have to hire costumes from a little stall by the entrance: they enter the masquerade disguised as Bacchus and Cupid.

Act 3. The dance is at its height, everyone is masked, and only Jeronimus and Arv know who each other is. Leander is courting Leonora, Henrik Pernille, and Leonard has his eye on Magdelone. On the warpath, Jeronimus is recognized by Henrik, who connives with the Master of the Masquerade to get him drunk. The drama's denouement is interrupted by a sequence of dances (the best-known of them being the Cockerel's Dance, 2;5), a pantomime and a ballet about the secret dalliance of Mars and Venus, and Vulcan's fury at discovering it.

Now quite drunk, Jeronimus makes advances to Venus, incurring the displeasure of the Master of the Masquerade. The revelry continues until Death enters – the Master in disguise – and commands one and all to remove their masks. Leonora and Leander discover to their delight that they have fallen in love with their real-life intended ones; Jeronimus is finally placated. The party – and the opera – close with a festive dance.

Born in Copenhagen in 1892 and (like Nielsen) largely self-taught in music, **Knud Jeppesen** was an organist, musicologist and composer whose musical passions combined in important studies of Palestrina's Masses and his own motets and liturgical settings. But his output ranged beyond music for the church to encompass an opera (*Rosaura*, 1946, after Goldoni), song and a concerto for natural horn. In 1949 he composed a cantata, based on one of Aesop's fables, to mark the silver jubilee of the Copenhagen Royal Chapel Choir.

Aesop's text was adapted into five movements by the choir's assistant director, Niels Møller, and Jeppesen set it with much unison choral writing and an orchestral accompaniment full of naturalistic illustration. Even more than the chorus, it is the orchestra that paints the eagle's talons dripping with blood; the cello theme depicting the flight of the beetle; the eagle's despair at the start of the fourth movement and the majesty of Zeus's reply in seven-part *a cappella* writing. A loose English translation of Møller's text follows.

The Eagle and the Beetle

[11] The terrified hare ran across the field. Closer, closer, closer swung the hissing wings of the black eagle. The hare could find no shelter under tree or bush. Was there no help, no escape? Only a beetle on the ground. In helpless distress, the hare begged the beetle for protection. The beetle said: 'Take courage, and calm yourself!' The eagle crashed down with a roar of feathers, and the beetle addressed her: 'Don't you touch my hare! He is under my care!' The eagle ignored the tiny beetle and pounced on the trembling hare. She rose and flew off like a storm, blood dripping from her talons.

The eagle's nest sheltered in a crevice, high in the mountains. There she looked after her eggs, safe from any clumsy hoof. Early each morning she left to fly over the valleys below, looking for food, her eggs snug in their nest. But beetles can fly, too. The beetle landed in the nest and scabbled around inside. Inch by inch,

it pushed the eggs towards the edge of the nest. One by one, they tumbled out of the nest, and in the blink of an eye smashed on the rocks below. The beetle rested awhile, then flew home, buzzing with fury over the fate of the poor hare.

All that night, the eagle flew screaming around the crags, lamenting the loss of her eggs. Then she made a new nest, deep in the forests beyond the icy mountains, where bare pines rot at the roots.

[12] Now the eagle was not the hunter but the hunted. She guarded her nest in sun and snow and shivered from cold and hunger. She would not leave even if she starved for fear of losing her eggs once more.

One day, though, she decided to seek the help of Zeus, king of the gods. Zeus sits on the throne of heaven and possesses all knowledge. His hand can touch the shining sun, his robe is blue like summer violets and falls in folds to the side. The eagle landed at his feet, her eyes bloodshot, her feathers bedraggled, and cried out to him with a heavy heart: 'Mighty Zeus, I am your bird, the symbol of your power: Protect me! I have been driven from my home in the mountains and the valleys. All the eggs I have laid have been smashed by an enemy. Grant me a place where I can lay them in safety.'

Black-bearded Zeus smiled and raised his hand to the eagle: 'Build your nest here in my lap!'

[13] Content once more, the eagle wheeled away, her wings soaring and dipping in search of fresh prey, her heart blazing with bloodlust. Deer and hares scattered in the fields below. Birds hid silently in the leaves of the trees, and lambs sought refuge with the sheepdogs.

But the beetle recognised the cry of the eagle and grumbled to himself. He rolled up a ball of dung and clutched it to his chest as he flew off. Did anyone notice the little black beetle and his cargo as he flew over farms, tree trunks, deep blue rivers and white mountain peaks? The beetle's wings never rested until the sun went down and he spied Zeus's violet robe. High in the golden sea of air, unseen by Zeus, he dropped his ball of dung. It landed right in the shining lap of Zeus. What Zeus hates more than anything else is dirt. He leapt up as though he had been stung by a wasp, and shook his robe. In the same instant, the eagle's eggs rolled off his lap and fell through the air. Down, down, down they fell, until they smashed against the ground. But the beetle hovered high up in the deep blue sky, beyond even the reach of Zeus.

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Launy Grøndahl



The Launy Grøndahl Legacy, Volume 4

The first (almost) complete recording of Nielsen's comic masterpiece, plus a previously unreleased fairy-tale rarity, under the inspirational baton of the Danish Radio Symphony Orchestra's founder-conductor. Launy Grøndahl knew both Carl Nielsen and Knud Jeppesen personally: he conducted their music with unrivalled sympathy and passion. His 1954 recording of *Maskarade* is full of native wit and simple joys, while Aesop's fable of The Eagle and the Beetle is dramatized as a typically Danish morality-tale of revenge on the high and mighty.

CD 1

Carl Nielsen (1865 - 1931)

Maskarade FS 39 (1904-06)

Opera in Three Acts
 Libretto by Vilhelm Andersen
 after Ludvig Holberg (Sung in Danish)

[1] - [16] Act. 1 47:37

[17] - [29] Act. 2 24:46

CD 2

[1] - [10] Act. 3 22:31

Jeronimus, *A citizen of Copenhagen*
Holger Byrding, Bass

Magdelone, *his wife*
Ingeborg Steffensen, Mezzo

Leander, *their son*
Thyge Thygesen, Tenor

Henrik, *Leander's valet*
Einar Nørby, Bass-Baritone

Arv, *Jeronimus' servant*
Marius Jacobsen, Tenor

Leonard, *A citizen of Slagelse*
Poul Wiedemann, Tenor-Baritone

Leonore, *his daughter*
Ruth Guldbæk, Soprano

Pernille, *Leonora's maid*
Ellen Margrethe Edlers, Soprano

Night Watchman & Master of the Masquerade
Georg Leicht, Bass

A tutor
Niels Juul Bondo, Baritone

Live Direct Studio Performance January 28, 1954
 Danish Broadcasting Corporation, Studio One

Knud Jeppesen (1892-1974)

Ømen og skambassen (1949) 28:03
 The Eagle and the Beetle. From Aesop's Fables.
 Danish text: Niels Møller. (Sung in Danish)

[11] *The terrified hare ran across the field* 10:19

[12] *Now the eagle was not the hunter* 8:35

[13] *Content once more, the eagle wheeled* 7:09

Live Concert, September 5, 1954,
 Danish Broadcasting Corporation, Studio One

The Danish Radio Choir
The Danish Radio Symphony Orchestra
Launy Grøndahl,
conductor



DACOCD 884

2 CD

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