



**Herman D. Koppel** Composer & Pianist

**MOSES**

Songs • Pieces for the piano

# Herman D. Koppel

Composer & Pianist

## CD 1

### MOSES

Oratorio on Biblical texts for solo voices, chorus and orchestra, opus 76 (1963-1964)

#### PART ONE

##### *I Skabelsen, syndefaldet*

(The Creation, the Fall)

1	No. 1 - Chorus	02:24
2	No. 2 - Narrator	00:43
3	No. 3 - Soprano solo	02:23
4	No. 4 - Narrator & the Lord	02:09
5	No. 5 - Soprano solo	02:43

##### *II Guds prøvelse af Abraham*

(The Trial of Abraham by God)

6	No. 6 - Narrator, Angel of the Lord, Abraham	04:03
7	No. 7 - Soprano solo	02:01

##### *III Moses og israelitternes sang for Herren, stentavlerne, guldkalven*

(Songs of the Israelites and Moses to the Lord, the Stone Tablets, the Golden Calf)

8	No. 8 - Narrator, Moses, Mirjam, chorus	04:17
9	No. 9 - Narrator	02:29
10	No. 10 - Narrator	01:52
11	No. 11 - Chorus	01:03
12	No. 12 - Narrator, Josua, Moses, chorus	01:58
13	No. 13 - Soprano solo	01:56

PART TWO

*IV Israeliternes klage i ørkenen, profeti om mødet med det hellige land*  
(Lament of the Israelites in the Desert, Prophecy of the Promised Land)

- |    |                              |       |
|----|------------------------------|-------|
| 14 | No. 14 - Narrator, chorus    | 03:05 |
| 15 | No. 15 - Narrator & the Lord | 01:28 |
| 16 | No. 16 - Soprano solo        | 03:05 |

*V Moses' forbandelse og velsignelse*  
(The Curse and Blessing of Moses)

- |    |                       |       |
|----|-----------------------|-------|
| 17 | No. 17 - Moses        | 01:42 |
| 18 | No. 18 - Moses        | 02:26 |
| 19 | No. 19 - Soprano solo | 01:29 |

*VI Moses' sang, Moses' død, lovprisning af Herren efter sørgemusikken, Halleluja*  
(The Song of Moses, the Death of Moses, the Praise of the Lord after the Funeral Music, Hallelujah)

- |    |                                      |       |
|----|--------------------------------------|-------|
| 20 | No. 20 - Narrator, Moses             | 03:21 |
| 21 | No. 21 - Narrator & the Lord, chorus | 03:04 |
| 22 | No. 22 - Soprano solo                | 01:58 |
| 23 | No. 23 - Soprano solo, chorus        | 03:18 |

<b>Soprano solo</b>	Lone Koppel
<b>Narrator</b>	Willy Hartmann
<b>Angel of the Lord</b>	Kurt Westi
<b>Abraham</b>	Hans Christian Andersen
<b>Moses</b>	Frans Andersson
<b>Mirjam</b>	Gurli Plesner
<b>Josua</b>	Mogens Schmidt Johansen

DR Symphony Orchestra  
Danish National Radio Choir  
Miltiades Caridis, conductor

Recorded by DR at the world premiere: 21. October 1965, DR Concert Hall

## TWO SONGS

on poems by Ole Wivel

Dedicated to Lone, opus 75 (1962)

- |    |  |       |
|----|--|-------|
| 24 | 1. <i>Sort ung pige</i> (Young Black Girl)                       | 03:56 |
| 25 | 2. <i>Jødepigen fra Maidanek</i> (The Jewish Girl From Majdanek) | 03:13 |

Vibeke Kristensen, soprano

Irene Hasager Johansen, piano

## TWO SONGS

on poems by Robert Browning and Walter de la Mare

Dedicated to Lone & Björn, opus 108 (1982)

- |    |                  |       |
|----|------------------|-------|
| 26 | Meeting At Night | 03:14 |
| 27 | Music            | 02:25 |

Thomas Peter Koppel, tenor

Irene Hasager Johansen, piano

All songs recorded at The Village Recording, June 2023

Total playing time: 67:44

## CD 2

(1924)

- |   |                                |       |
|---|--------------------------------|-------|
| 1 | <i>Gammel Dans</i> (Old Dance) | 01:19 |
|---|--------------------------------|-------|

Christina Bjørkøe, piano

**ÅRSTIDERNE (THE SEASONS)**

on poems by Thøger Larsen, Viggo Stuckenberg, Johannes Jørgensen and L.C. Nielsen, opus 65 (1957)

2	<i>Valborgs Nat</i> (Walpurgis Night)	02:11
3	<i>Grøn Skov</i> (Green Wood)	01:33
4	<i>Høstsuk</i> (Autumn Sigh)	01:28
5	<i>Udengang</i> (Destruction)	02:05
6	<i>Nytårsnat</i> (New Year's Night)	01:34
7	<i>Lærken</i> (The Lark)	02:36
8	<i>Forår</i> (Spring)	01:19

Jonathan Koppel, tenor

Irene Hasager Johansen, piano

**50 SHORT PIECES FOR THE PIANO,**

Dedicated to my grandchildren, opus 99 (1977)

9	1. <i>Morgenstund</i> (Early morning)	00:48
10	2. <i>Stædighed</i> (Obstinacy)	00:27
11	3. <i>Klagesang</i> (Elegy)	00:44
12	4. <i>Gymnasten</i> (The gymnast)	00:25
13	5. <i>Det travle lokomotiv</i> (The busy stream-engine)	00:25
14	6. <i>Den store elefant danser</i> (Dance of the large elephant)	00:38
15	7. <i>Den gamle bil</i> (The old car)	00:26
16	8. <i>Leg med dukken</i> (Playing with the doll)	00:46
17	9. <i>Det svære regnestykke</i> (The hard sum)	00:37
18	10. <i>Dinosaurus</i> (Dinosaurus)	00:43
19	11. <i>Aften</i> (Evening)	00:43
20	12. <i>Maskine</i> (Machine)	00:29
21	13. <i>Leg med xylofon</i> (Playing with a xylophone)	00:44
22	14. <i>Den lille hund</i> (The little dog)	00:30
23	15. <i>Tvivl</i> (Doubt)	00:56
24	16. <i>Hypnose</i> (Hypnosis)	01:38
25	17. <i>Flid</i> (Diligence)	00:28
26	18. <i>Lille alvorlig march</i> (Little serious march)	00:43
27	19. <i>Mærkelig lyd</i> (Peculiar sound)	00:25
28	20. <i>Lille øvelse</i> (Little exercise)	00:33

29	21. <i>Den melankolske</i> (The melancholy man)	00:46
30	22. <i>Omtrent som en saxofon</i> (Almost like a saxophone)	00:44
31	23. <i>Drillepinden</i> (The teaser)	00:36
32	24. <i>Toget</i> (The train)	00:32
33	25. <i>Den højtidelige</i> (The solemn man)	00:55
34	26. <i>Om at være bange</i> (On being afraid)	00:39
35	27. <i>Om at være nervøs</i> (On being nervous)	00:27
36	28. <i>Fuglene</i> (The birds)	00:31
37	29. <i>En maskine til</i> (Another machine)	00:43
38	30. <i>Hellig dans</i> (Sacred dance)	01:07
39	31. <i>Lille tryllekunst</i> (A little trick)	00:28
40	32. <i>En anden slags maskine</i> (Another kind of machine)	00:38
41	33. <i>Herren er min hyrde</i> (The Lord is my shepherd)	01:10
42	34. <i>Den store (og sidste) maskine</i> (The large (and last) machine)	00:46
43	35. <i>Frem –</i> (Forwards –)	00:36
44	36. <i>– og tilbage</i> (– and backwards)	00:38
45	37. <i>Små klokker</i> (Little bells)	00:49
46	38. <i>Præludium</i> (Prelude)	00:34
47	39. <i>God nat</i> (Good night)	01:20
48	40. <i>Blå dans</i> (Blue dance)	00:53
49	41. <i>Leg med rytmer</i> (Playing with rhythms)	00:34
50	42. <i>Overraskelse</i> (Surprise)	00:38
51	43. <i>Klovnen</i> (The clown)	00:35
52	44. <i>Store klokker</i> (Big bells)	00:51
53	45. <i>Leg med kvinter</i> (Playing with fifths)	01:03
54	46. <i>Ude at ride</i> (Out riding)	00:47
55	47. <i>Sorg</i> (Sorrow)	00:40
56	48. <i>Stjernes kud</i> (Falling star)	00:46
57	49. <i>Pasgang</i> (Ambling)	00:42
58	50. <i>Vi mødes igen</i> (We'll meet again)	01:35

Christina Bjørkøe, piano  
 Lone Koppel & Thomas Peter Koppel, speak

Text: Johannes V. Jensen  
Dedicated to Aksel Schiøtz  
(1949)

[59] *Solhvervssang* (Solstice Song)

02:52

Jonathan Koppel, tenor  
Irene Hasager Johansen, piano  
Allan Sjølin, guitar

**FROM THE ALBUM: VALMUEVEJEN (POPPY ROAD)**

Text: Anders Koppel  
(1975)

[60] *Ørkenhyrden* (The Desert Shepherd)

03:35

Thomas Peter Koppel, tenor  
Allan Sjølin, guitar

**FROM THE FILM: DITTE MENNESKEBARN (DITTE, CHILD OF MAN)**

Director: Bjarne Henning Jensen      Novel: Martin Andersen Nexø  
(1946)

[61] *Spindevisen* (The Spinning Song)

05:11

Vibeke Kristensen, soprano  
Allan Sjølin, guitar

**FROM THE PLAY: MELODIEN DER BLEV VÆK (THE MELODY THAT DISAPPEARED)**

Play: Kjeld Abell      Song text: Sven Møller Kristensen  
(1935)

[62] *Sangen om Larsen* (Song About A Man Called Larsen)

03:44

Thomas Peter Koppel, tenor  
Allan Sjølin, guitar

Text: Sigfred Pedersen  
(1936?)

63 *Lille Digter Skrøne* (Little Poet Tale)

01:21

Thomas Peter Koppel, tenor  
Lone Koppel, piano

Text: Lea Åkerhielm  
Dedicated to little Kim  
(1944)

64 *Aftensang* (Evening Song)

01:17

Vibeke Kristensen, soprano  
Irene Hasager Johansen, piano

All songs and piano pieces recorded at The Village Recording, June 2023

Total playing time: 72:07

"The vocal works have given me the opportunity to reflect and pass on my perception of the world, we live in - psychologically, morally, religiously. Like all of my music they emerged out of an inner need, maybe held back over a long period of time, but then subsequently unleashed in an irrefutable creative process.

People live under common terms. If we fully understood that, all the problematic issues of our existence would vanish. I have tried to express myself through the medium, which has become mine. If you have the requirements and the will, music is your language. A language just as comprehensible as the spoken or written word. Even beyond sometimes - because music reaches out, where there are no more words left.

A last thing: with these works it has never been my intention to try to be, what you might call, an improver of our community. The artist cannot revolutionize the world; if that was the case - it would appear quite differently."



## MOSES, opus 76

Moses, God's Prophet, and a continuous soprano part are in Herman D. Koppel's oratorio the hearts, around which the whole work gathers: in them the interior of the work is reflected, in them the elements of the work are distinguished.

With Moses Herman D. Koppel has found a character, who is so humanly immense, that he manages to accommodate all the possibilities offered by the oratorio's other characters and its different situations; the musical substance and the dramatic consequence are so closely interwoven throughout, that the title role similarly becomes its musical and dramatic center. And so that Moses may have the greatest possible human background in the work - before he is introduced - the first two sections of the oratorio create the foundation, upon which the figure can be built: The Creation of Man and Woman, the Fall and Exorcism from Paradise (man's detachment from God), God's Trial of Abraham (man's pursuit of God). With this fundamental development Moses can act as God's true representative to mankind, and in the oratorio he is then confronted partly with the conditions created by God on earth (the Israelites in the Desert, the Stone Tablets etc.), partly with situations created by man himself (the Golden Calf, Blessing and Punishment, Praise of God) - Moses has the ability to see and therefore also the gift of being able to judge, bless and punish.

Each of the work's six sections concludes with a soprano solo, for the soprano soloist is the human being, who participates in the events around her with emotion; she perceives everything from human prerequisites and acts on the basis of human necessity. She is the person, who - in the words of Jean-Luc Godard - lives through "tous les sentiments humains profonds possibles": she loves ("Kiss me"), repents ("Lord, chastise me not"), cheers ("Hallelujah"); and just as the first part of the work ends with her remorse and anguish ("Let us search") after the demonic dance of the Golden Calf, and after Moses has broken its power, the second part ends after the death of Moses with her Praise of the Lord: both Hell and Paradise exist in MOSES, and man plays a part in both of them. The soprano soloist gives Moses' original divine truths a new human validity, and these two persons become the two components, that are inextricably linked in the context of the work.

Thus, the difference can be seen between MOSES and Koppel's earlier work, from 1949, for choir and orchestra with Biblical texts, the THREE PSALMS OF DAVID, opus 48 (Vol. 4 in this series, ed.): whereas the Psalms of David were three different lyrical situations, MOSES has a wide variety of contexts - compositionally as well as dramatically; elements, which constantly shift in relation to each other, which spread out and retract over the same compositional components. And while MOSES is a work about two individuals (Moses, the soprano soloist) and the situations around them, at the same time the oratorio covers man's possibilities towards each other - ways to choose. And so a world is being built up in MOSES, contemporary with our own being torn down.

Torsdag den 21. oktober 1963 kl. 20.00

# Torsdagskoncert

RADIOSYMFONIORKESTRET  
RADIOKORET

(Korledsning: Sverre S. Schultz)

Dirigent:

MILTIADES CARIDIS

Solister:

ELSE MARGRETE GARDELL, LØNE KOPPEL,  
GURLI PLESNER, HANS CHRISTIAN ANDERSEN,  
FRANS ANDERSSON, WILLY HARTMANN,  
KURT WESTI og JØRGEN ERNST HANSEN

*Giacomo Carissimi: Jæfta.*

Oratorium for soli, kor og orkester.

Beaib ved Vittorio Gui.

Jæfta ..... Kurt Westi  
Jæfta ..... Else Margrete Gardell  
Historias I ..... Gurlil Plesner  
Historias II ..... Hans Christian Andersen

*Leif Thybo: Kontraster.*

Recitativ med variationer for orgel solo.

(1965). (Uropførelse.)

JØRGEN ERNST HANSEN

PAUSE

Ca. 20.55

*Herm. D. Koppel: Moses.*

Oratorium til bibelske tekster for solo-

stemmer, kor og orkester, opus 76.

(1963-64). (Uropførelse.)

Soprán solo ..... Lone Koppel  
Kvættel ..... Willy Hartmann  
Herrens engel ..... Kurt Westi  
Abraham ..... Hans Christian Andersen  
Moses ..... Frans Andersson  
Mirjam ..... Gurlil Plesner  
Jous ..... Mogana Schmidt-Johansen

Da partiturflampen på balkonen og i et stykke kan være til gene for de medværende på podiet, bedes publikum undgå at dreje dem i den forkerte retning, så det ikke kan blive nødvendigt at afbryde for dem.

Kommende torsdagskoncerter se bagenden af programmet.

The cover of the original concert programme - and a review headlining Herman D. Koppel's MOSES as a masterpiece

## POLITIKEN

# Mesterværk af Herman D. Koppel

Fremragende torsdagskoncert under Miltiaades Caridis



Den hellige torsdagskoncert, en meget væsentlig torsdagskoncert, der nu fokkyndes højt og lydeligt i Radiohuset oplæser stundene så stærkt. Koncerten i aftes havde idet, kunstnerisk herft, og så overvejende en nærtliddet til uopførelse af et væsentligt dansk værk, Herman D. Koppels „Moses“, og et godt dansk værk, Leif Thybos „Kontraster“ for orgel.

Det er som om Herman D. Koppel med dette „Oratorium til bibelske tekster for solostemmer, kor og orkester“, opus 76, viser sig i fuldt glæde og fremlegger i musik hele sin personlighed, hele sin sjæls indhold, og hans „Moses“' faldt med elementær styrke, skøn i enkelthed, sammenhængende og organisk og stort tænkt i sin helhed. Det er som om Koppel Moses' faldt med elementær styrke fra at være mesterlig blandt danske musikere har rejst sig som en mester.

„Moses“ er episk, henter stof og inspiration fra Mosesberget, Davids salmerne og fra Højsangen, svinger i tekstvalgene mellem de gamle skrifteres gru og sanselighed, drevs angere og fortællingsfulde Jubel. Men det kommer sammen, og det fortæller om menneskeligt under loven, Jehovas lov eller livets kår, som man vil. Hvor har man overlevet meget af den slags, hvor har man kødet sig under mindre og mindre størrelse med tanker og litteratur, som er ristet ind i evigheden, og hvor var det i aftes spændende, dramatisk og rigt.

Dette oratorium, dets enkelte kraft, disse jordfarer i orkester og blomstrende oaseagtige melismer i sopranstemmen, rammer så stærkt, fordi det er den rigtige mand med den rigtige tekst.

Gennem femten år har Herman D. Koppel sat gamlestemte tekster, og gennem et helt liv har han levet med dem. Hans værk er dansk, men det vokser på en grund, som er mere end dansk. Jeg tror, han i konfessionelle spørgsmål står et erkennende sted mellem tanker og trosformer, her står gamle moderne kunstnere. Men for dem har myterne aldrig mistet deres kraft, de står usvækket som i fortællelsen fra barndommens første munde.

Det forekom mig, at man i Sam Begekows bedst-passager (Skråredderssen) finder litteratur, som er dybt åndsbeslægtet med Koppels „Moses“ — et dansk udtryk for noget utryk, der ligger langt nede under flintteokserne og kridlignene.

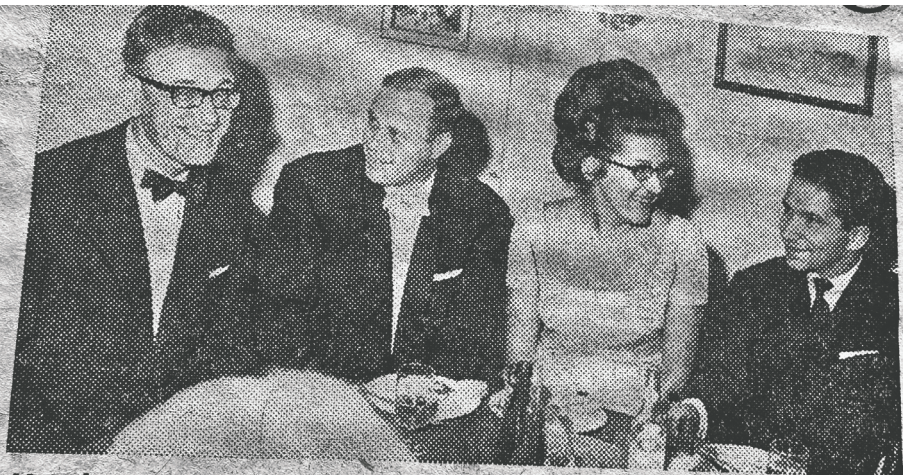
ORKESTRET som en stor kvartus, hvorpå stemmerne dannede rammer i alle former og farver — virkelig et oratorium, der åndede frihed hos sanglisterne og koret. Hvor var det åndeligt disponeret med fortælleren, som delgik recitativet betragte tekstetabel videre, og med den menneskelige stemme, kvinden, som lever den samlestemte skæbne, elsker, synder, indkaldtes og rejser med jubelråb. Disse to mobile skikkelser blev så fremragende udført af Willy Hartmann og komponistens datter, Lone Koppel, som den mest bevægelsesfulde, glædelige og søde Sarons Rose. Og som de faste poler i dette drama om vilkår: lovgiveren, Moses sunget af Frans Andersson, urokkelig som bjerg hvortra han nedlagde sig, og Hans Christian Andersen og Mogana Schmidt-Johansen som Abraham og Jousa.

Miltiaades Caridis ledede denne uopførelse med storartet og, og han fik en overbevisende præstation såvel fra radiokoret som fra orkesteret. Opmærksom blev tiltrædt meget hjerterigt. Den gik ind — det vigtigste af alt for et kunstværks ædelblikkeligt.

Leif Thybo har i sommer skrevet „Kontraster“, Recitativ med variationer for orgel-solo! til koncertsalens orgel, så længe han hænger komponist og tævt på podiets endevæg, at man her kunne tale om en endokondring blandt instrumenter. Stykket er glimrende ordet med koncertsalen med både fæstlige og frækende virkninger mellem stemmerne — den fæste af de fem variationer var ren sterværdig. Det kontrastbillede uropførelse bade med autoritet og lune af Jørgen Ernst Hansen, hvis dynamiske spil kunne minde om Thors selv ved orgel.

Som indledning til disse danske glæder optoges et meget smukt værk fra den italienske senromantisme — det sidste punkt på koncertsalen bærer sig fra Firenze. Det var orgelstykke „Jæfta“ af Giacomo Carissimi, som for en stor del er Jæfta datters klage over, at hun kommer til at dø som jomfru. Idet hendes far har lovet gamle Jehova hende som offergave.

Der blev sunget startet af Else Margrete Gardell, Westil, Gurlil Plesner og Hans Christian Andersen, ledende oratoriekunstnere. Caridis anvendte en bearbejdet af værket ved Vittorio Gui, som undmærkede sig ved sjældne velklang. Robert Naur.



**Her hygger professor Herman D. Koppel sig med Willy Hartmann, sin datter Lone Koppel og dirigenten Miltiades Caridis efter opførelsen af hans hidtil største værk.**

*Herman D. Koppel with Willy Hartmann, Lone Koppel and Miltiades Caridis after the world premiere of MOSES*

"I am satisfied with the amount of attention, that has been granted my works through the years, but I have to say: this has not been critical for me. The most important thing is, that I myself can determine the success of my efforts - does the latest composition express exactly, what I had hoped for?"

The composer's interest in a work is at its height during its creation. If the work is performed enough thereafter, it becomes subordinate, for soon I will be busy with something new. If my works are not played often enough in a certain period of time, I get to play the piano much more - and vice versa."

### **TWO SONGS, opus 75**

saw the light of day in 1962, when the author, Ole Wivel, was taken into consideration in Herman D. Koppel's plans regarding MOSES and began their working relationship by sending a couple of poems, that the composer could set to music.

Initially Koppel had hoped for Poul la Cour, who would be able to add a contemporary dimension to the dramaturgy in the oratorio. Unfortunately la Cour became seriously ill and died shortly after.

Wivel contemplated the many possibilities, but ultimately it was not to be him either, who would undertake the arrangement of the material from the Old Testament. In the end Koppel did it himself.

Not all Herman D. Koppel's works have received the recognition, they deserve. As for these two beauties, both irresistibly lyrical and unreservedly dramatic in scale, it was the composer's own fault. He discarded them immediately after their creation. New life was brought to them many years later, when his daughter, Lone Koppel, to whom they were dedicated, once again studied them in collaboration with him. However, these are first recordings.

The treatment of human fate in these songs, at first our seeming lack of ability to relate to foreignness, then a slowly emerging, indisputable familiarity, albeit continually accompanied by a slight undertone of longing, is still relevant to topical and urgent debate today.

### **TWO SONGS, opus 108**

from 1982 are originally intended for a soprano, but the enticing words of love from the pens of the British poets, Robert Browning and Walter de la Mare, can also easily be interpreted by a male voice, as they are here in their first recordings.

Passion is dealt with in a late night rendezvous, followed by a tribute to music in all its glory. Appropriately written for the operasingers, Lone Koppel and Björn Asker, not long after their own first meeting.

## **Gammel Dans (Old Dance)**

"was its name, and it was a simple, merry piece in an a-b-a-configuration <...>

One day in December 1925. I showed up for the entrance examination at The Royal Academy of Music. The audition took place in a room right next to the offices of the management. The admissions committee sat behind open double doors and listened. The committee consisted of my eventual teacher, Rudolph Simonsen, the chairman of the board, the nearly 80 year old violinist, Anton Svendsen, and board member Carl Nielsen.

I was bowled over by the presence of the latter, Carl Nielsen, at my entrance exam, and naturally that didn't make me any less shy. But I did feel free at the piano. I played the third movement of Bach's Italian Concerto <...> In my application I had also requested to play one of my own compositions <...>

Carl Nielsen had come in the room and placed himself behind the piano bench, while I was playing. He carefully followed the score. When I had finished, I turned my head to look at him and gradually saw a smile spread across his face. He laid a hand on my shoulder and said: You have a fine sense of form, Mr. Koppel!

I was very proud. I might have been even prouder, had I known, that this praise was a personal resonance from the 18 year old Nielsen's first meeting with Niels W. Gade. When the violinist (from Funen, ed.) had stubbornly sought out the busy and reluctant professor in order to get into the conservatory and shown him the andante movement of a string quartet, Gade remarked, that the young composer was in possession of a 'fine sense of form'.

One can of course question, how many others Niels W. Gade had blessed with these exact words, and how many times Carl Nielsen had used them since <...> Actually, I didn't really comprehend, what Nielsen meant with the comment, still devoid of theoretical knowledge and education as I was.

Looking back at the small early compositions in my thin black book, I must say, I would have a hard time evaluating the future for any young person, who had brought it to me."

This first ever recording of the dance gives all of us the chance to hear, how it began for Herman D. Koppel.

## **ÅRSTIDERNE (THE SEASONS), opus 65**

is a regular song cycle with a regular title including seven songs to lyrics by Thøger Larsen (two), Viggo Stuckenberg (two), Johannes Jørgensen (two) and L.C. Nielsen, all relating to the thematic heading. Together with FIVE SONGS, opus 64, in memory of Poul la Cour (Vol. 4 in this series), it was submitted to *Det Unge Tonekunstnerselskabs* (The Young Musician´s Company´s) competition for best Danish vocal composition in 1957. Herman D. Koppel swept the floor and received both first and second prize.

"In his speech at the award ceremony the chairman, Jan Maegaard, said: Everybody, who has been following the musical life of today, will know, that Herman D. Koppel may, more than any other, be the composer worthy of lifting the heritage, that are the songs by our great composers of the past; and it seems obvious, that the first prize should go to him (...) That Herman D. Koppel is also the winner of one of the two second prizes, emphasises with the heaviest significance the high quality and deep confidence in the genre, that distinguish his songs."

Fun fact: It was the composer´s 14 year old son, Thomas, who under the name, 'ink blot', typed the lyrics of THE SEASONS into the score.

## **50 SHORT PIECES FOR THE PIANO, opus 99**

were composed between March and April 1977 and "one of the first things, I wrote after my wife, Vibeke´s, death <...> for my, at the time, 11 grandchildren.

With these I recalled the endeavours, Carl Nielsen and all of us were up to around 1930: To create music with limited technical requirements and a pedagogical aim, while opening up a light and direct link to modern music, which otherwise calls for huge skills. The pieces have titles <...> but you should not take them too literally - music can express a lot, without being absolutely specific. The titles are meant to trigger our fantasy and are a kind of 'packaging', so to speak, of the technical or rhythmical problems, that are hidden in each of the pieces."

At last these joyful tunes have been perpetuated in the recording studio.



*Christina Bjørkøe with her first teacher, Therese Koppel*

### **Solhvervssang (Solstice Song)**

describes with Johannes V. Jensen's lyrics the time of year, when the sun reaches its highest and lowest points over the horizon respectively in the middle of the day and is surely the best example of a patriotic anthem from Herman D. Koppel's hands.

Written on New Year's Eve in 1949, the song has no opus number appointed to it and is dedicated to tenor Aksel Schiøtz, whom the composer accompanied on many occasions throughout their homeland. Now, nearly 75 years later, in this recording, a great-grandchild takes on the role of the protagonist.

On this recording we have also added a guitar to the original arrangement for piano only in order to detail the element of nature.

### **Ørkenhyrden (The Desert Shepherd)**

features on *VALMUEVEJEN* (POPPY ROAD) from 1975, Anders Koppel's first solo output after his break up with the famous rock band, The Savage Rose.

Anders wrote the lyrics himself, about this lad who offers up everything for his beloved livestock. With help from guitarist Nils Tuxen and the voice of the "backyard puma", Otto Brandenburg, "we met <...> in a simple tonal language, that for me united the best of my past and Anders' present.

### **Spindeise (The Spinning Song)**

"I worked on for quite some time, because it needed to have so many variations <...>

*DITTE MENNESKEBARN* (DITTE, CHILD OF MAN) was my first and Bjarne's (Henning Jensen, ed.) second feature film" and "my largest score up till then, almost 150 pages <...> He (Bjarne, ed.) was taken by the music's opportunities in giving the movie a new dimension via a contrapuntal counterplay. The director had seen John Ford's *The Grapes of Wrath* in Sweden and been overwhelmed by Alfred Newman's soundtrack, and now his goal was, from the beginning of the manuscript to recording, to unite the music as part of the whole. He succeeded with that and keenly emphasized one particular scene:

Ditte and Sørine are coming from different directions towards *Bedste's* (Grandma's) house. Ditte is worried about Sørine's presumed theft of *Bedste's* money, Sørine eager to get her hands on it. In this scene they each have their musical theme, the money theme and Ditte's Spinning Song. Before the music was added, the scene didn't work at all - now it suddenly became lively and dramatic."

The novel is of course by one Martin Andersen Nexø.

In all, Herman would end up writing scores to 10 movies, 25 short films and one documentary film. Among the former *DE POKKERS UNGER* (THOSE DAMNED KIDS, 1947), *PALLE ALENE I VERDEN* (PALLE ALONE IN THE WORLD, 1949) and *PAW* (1959) also stand out.



### **Sangen om Larsen (Song About A Man Called Larsen)**

is Herman D. Koppel's accomplishment, even though many credit it to Bernhard Christensen. The colleague and friend actually tried several times to get round Kjeld Abell and Sven Møller Kristensen's new play for *Riddersalen* (The Great Hall or The Knight's Hall, Copenhagen) in 1935, *MELODIEN DER BLEV VÆK* (THE MELODY THAT DISAPPEARED), but had to "bite the sour apple (as we say in Danish, ed.).

He then wrote <...> the landslide, *Ud ad Landevej'en, der sku' man gå* (Out The Country Road, The Way To Go) and Edith's *Hva'er Mening'en mon me'en Mand?* (What's it Mean To Be A Man?), while I took care of the typewriter song, the two parodies, *O Danmark, Nordens ældste Land* (O Denmark, Eldest Land Up North) and *Dagen er kommen, nu må det ske* (The Day Has Arrived, Let It Happen) - and then *Larsen*."

A stroll through the life of a dreamy, but not so lucky man with a typical Danish surname. It must be said, that it in fact was Bernhard Christensen, who came up with the idea, that the first seven verses should end in major and only the last in minor. Herman was convinced, that this little gem probably would be the closest, he would get being a household name.

### **Lille Digter Skrøne (Little Poet Tale)**

we know almost as little about as we do about the song's main character, who can "*gå usynlig dagen lang*" ('walk invisible all day long').

We do know, that the lyrics are by Sigfred Pedersen, and that it was performed all the way back in March of 1936 in Thorvaldsen's Museum during a so called folk concert arranged by The Young Musician's Company. Aksel Schiøtz took part in the concert and just might have been this unpublished song's very first interpreter.

Here mother and son join forces at the piano.



## **Aftensang (Evening Song)**

has made every child in the Koppel family through the generations fall asleep.

This custom began during the exile in Sweden, and the little song was in the Christmas of 1944 put down on paper as a short draft in two-quarter time over six measures and with simple harmonies. Here it is shared with the public for the first time.

Three restful verses were later made up by Lea Åkerhielm, a Danish baroness, who had invited Herman and Vibeke and their now three children to her estate, Dylta Bruk, northwest of Örebro. A lifelong friendship would develop, and in his dedication to Kim, Lea's son, Herman was hoping, his mother would come up with some lyrics for him.

Lea was actually an old acquaintance. The daughter of Carl Schepler, whose cheese shop in the same building, in which Herman's parents lived with their five children, would become the first supermarket in the chain store, Irma.

"As a big girl Lea worked at her father's office. That didn't really appeal to her, but she sat by an open window <...> and listened to me practising. That, however, did appeal to her, she assured me later, when we met properly."

Article on MOSES by Anders Koppel derives from the original concert programme,  
DR Concert Hall 1965

Quotations and references generally derive from Herman D. Koppel's memories in  
Flemming Behrendt: *Fra et hjem med klaver* (From a home with piano), Copenhagen 1988

Texts, unless otherwise stated, are by Thomas Peter Koppel

A biography of Herman D. Koppel in English can be found at [www.danacordbutik.dk](http://www.danacordbutik.dk)

Full libretto of MOSES in Danish and English can be also be found at [www.danacordbutik.dk](http://www.danacordbutik.dk)



*Herman D. Koppel with his grandson, Thomas Peter Koppel*

*Three generations of singers:  
Lone, Thomas Peter and  
(standing) Jonathan Koppel*



## **MILTIADES CARIDIS**

(1923-1998)

Greek conductor, who was educated in Athens and with Hans Swarowsky, Herbert von Karajan and Herman Scherchen in Vienna. After opera engagements in Bregenz, Graz and Cologne he joined the Wiener Staatsoper in 1962. From that same year until 1969 he was also very much involved with the DR Symphony Orchestra.

Caridis was a temperamental conductor with specialization in music from the late 1800's and early 1900's. In 1971 he was appointed Professor at the Vienna Academy of Music.

## **LONE KOPPEL**

Born in 1938, the daughter of Herman D. Koppel and his wife, Vibeke. She made her opera debut at The Royal Danish Theatre in 1962 as Musetta in *La Bohème*, having already sung the soprano part in Verdi's *Requiem* in Sweden. Attached to the opera in Kiel, while still a member of the ensemble at home in Copenhagen and before moving to Sydney and joining The Australian Opera from 1973 to 1978, a company in which she continued to give guest performances until 1999. Lone celebrated her 25th jubilee as *Elektra* and her 40th jubilee as the Countess in *The Queen of Spades* in Copenhagen. Among her 59 roles spanning over 42 years in the opera houses of Scandinavia, Germany, England, The Netherlands, Australia and New Zealand, mainly in the dramatic soprano repertory, the title role of *Tosca* must have a special mention. Presented with Copenhagen Opera Festival's award for lifetime achievement in 2016, she sang, yet again, at the age of 78, *Vissi d'arte* from Puccini's opera.

Lone Koppel undertook extensive touring with her father in Lieder recitals and performances of his songs dedicated to her, many of which also can be heard on Vol. 4 in this series. In addition you can explore much more of this well-respected artist's prowess on DACOCD 623-624.

## **WILLY HARTMANN**

(1934-1985)

Made his debut, together with Lone Koppel, as *Rodolfo* in *La Bohème* in 1962 at The Royal Danish Theatre, of which he was a member until engaged by The State Opera in Hamburg not long after. He also appeared as a guest at The Bayreuth Festival, The Vienna State Opera and The Metropolitan Opera in New York.

Hartmann cherished songs in his native language, and his renderings in the spinto tenor repertory in Danish are legendary in his homeland. Preserved for posterity is his interpretation of *Cavaradossi* in a famous 1964 television recording of *Tosca*, again alongside Lone Koppel. On Vol. 6 in this prestigious series on Danacord, he is *Ruben* and *Joseph* in Koppel's *REQUIEM*.

## **KURT WESTI**

(1939-1996)

After engagements in Hannover and Kiel, a member of the ensemble at The Royal Danish Theatre from 1966 to 1979. Subsequently he appeared in the houses of Oslo and Mannheim during the 80s. He then toured the whole of Europe with lirico-spinto roles such as Radamés in Aida and Alvaro in La Forza del Destino and recorded for Philips, EMI, Deutsche Gramophon and Chandos. At the end of his career Westi enjoyed great success as Calaf, when Turandot was produced for the first time in Copenhagen.

A renowned recitalist and concert singer, Westi also is soloist in another recorded version of Herman D. Koppel's MOSES on the market, which is DaCapo's, not forgetting his artistry in the more intimate format of the same composer in Danacord's Vol. 4 of this series.

## **FRANS ANDERSSON**

(1911-1988)

Danish baritone employed at The Royal Danish Theatre in the years of 1941-1951. He then left in order to build up an international career, foremost in Germany in theatres such as Cologne, East Berlin and Bayreuth. In later years he often appeared as a guest in Copenhagen in the title roles of Don Giovanni and Der Fliegende Holländer, King Philip in Don Carlo and Saul in Nielsen's Saul and David. Andersson also participated in Thomas Koppel's opera, The Story of a Mother, on the royal stage in 1967.

Explore more of Andersson's artistry on this record company's DACOCD 553.

## **GURLI PLESNER**

(1934-1993)

Employed at The Royal Danish Theatre in 1962, where she undertook lyric mezzo roles by such different composers as Monteverdi and Verdi as well as Britten and Nielsen. As a concert singer she obtained engagements with various European symphony orchestras and broadcasting companies in both classical and contemporary repertory.

Gurli Plesner also takes part in this series' Vol. 4.

## **CHRISTINA BJØRKØE**

One of Denmark's leading pianists. She performs solo recitals, as a chamber musician and as a soloist with the Danish symphony orchestras. Her debut from the soloist class at The Royal Danish Academy of Music was in 1997, where she is now an associate professor. Christina Bjørkøe trained privately with Therese Koppel, then spent two years at The Juilliard School of Music in New York. She has worked with well-known pianists such as Krystian Zimerman and Emanuel Ax and given concerts throughout the Nordic countries and in Germany, France, Poland, The Czech Republic, Italy, Croatia, China, The United States and South America.

Christina Bjørkøe has received numerous awards, most notably being the one from Denmark's Radio's P2 for her complete recording of Carl Nielsen's piano works. She has also recorded solo and chamber works by Herman D. Koppel. Furthermore, she stars on quite a few issues for Danacord.

## **VIBEKE KRISTENSEN**

Norwegian soprano, educated in Copenhagen, and one of today's most talented artists to be found on the many stages around Denmark. Her debut as Adele in *Die Fledermaus* was at The Royal Danish Opera in 2004. In 2012 she won great acclaim, and awards, for her portrayal of the main role in *Snehvides Spejl* (The Mirror of Snow White) by Niels Marthinsen at The Danish National Opera in Aarhus. In her native Norway she has visited all the different opera houses and festivals, most frequently those in Bergen and Oslo, and even further away the Edinburgh International Festival.

Vibeke Kristensen is a much sought after soloist in oratorios and has performed with most of the symphony orchestras in Scandinavia.

## **THOMAS PETER KOPPEL**

Stood at the age of 8 on the stage of the Sydney Opera House, where his parents were engaged, contributing with his boy soprano as Gherardino to a production of Gianni Schicchi. At The Royal Danish Theatre and Opera the lyric tenor has over a 22 year time span portrayed a large variety of roles by composers from Rossini to Adès, from J. Strauss to R. Strauss, from Janáček to Ruders. His debut was in 1994 as Tamino in *Die Zauberflöte*. Modern compositions and world premieres have been high on his agenda, as has operetta with extensive engagements at The New Theatre in Copenhagen, with 15 years as half of the acclaimed 'Danish Operetta Couple' and now with his co-founded and very popular *OperetteKompagniet* (The Operetta Company), touring all of Denmark.

Thomas Peter Koppel has received significant recognition for his contribution to Danish musical life and recently authored a book about his career and family.

## **JONATHAN KOPPEL**

A recognised young tenor in his home country and now also on the international opera stage. Having had his debut in Shostakovich´s The Nose at The Royal Danish Opera, Tamino in Die Zauberflöte at The Royal Opera in Stockholm followed. Soon after he joined The Danish National Opera in Aarhus in the same role in their touring production of the work. Like his father, Thomas Peter, he took to the stage as a child and throughout his educational years. The Operetta Company, Opera Hedeland and The New Opera in Esbjerg were the first to engage the latest musical bud on the Koppel family tree.

Jonathan Koppel is also in demand as a soloist of oratorios and as a recitalist of Lieder.

## **IRENE HASAGER JOHANSEN**

The versatile pianist has worked extensively with Danish and foreign musicians. Concerts as soloist and as a chamber musician in all of Denmark, in Greenland and the rest of Scandinavia, in France, Italy, Germany and Russia. Accompanist and Musical Director in more than a dozen different opera companies and musical institutions in her homeland, always with a commitment and desire to solve interpretative tasks of any calibre. The world famous bass, Professor Kim Borg, was so impressed by her qualities, that he invited her to work with him as a permanent accompanist.

Recent music is a speciality of Irene Hasager Johansen´s, and she has for many years studied the vocal output of Herman D. Koppel with members of the composer´s family.

## **ALLAN SJØLIN**

Began playing the guitar at the age of 11. His primary focus is as a chamber musician, Copenhagen Guitar Duo and Viljén & Sjølin occupying a lot of his time and his calendar. Recently he has been requested to assist the regional orchestras of Denmark and The Royal Danish Orchestra.

Allan Sjølin has arranged over 200 opera-arias and -ensembles for his instrument and even more in other genres, some of which can be heard on this recording.

**Editors:** Thomas Peter Koppel and Björn Asker  
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### FROM THE PLAY: MELODIEN DER BLEV VÆK (THE MELODY THAT DISAPPEARED)

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DK-1120 København K  
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