



En glemt gylden æra i dansk opera

A Forgotten Golden Era of Danish Opera

Tekster: Philipp Kochheim, Henrik Engelbrecht og Christian Biskup



Det Kongelige Teaters
Gamle Scene, Kgs. Nytorv.

Kære operaelskere!

Mens de danske komponister Carl Nielsen og Peter Heise stadig er meget berømte, og Rued Langgaard for nylig er kommet imponerende tilbage på de internationale scener og koncertpodier, er to generationer af de mest bemærkelsesværdige danske komponister næsten helt glemt – eller huskes kun for et par perifere værker.

Den Jyske Opera lancerer sin Danske Serie af glemte operaer fra den senromantiske til den tidlige modernistiske periode for at genskabe viden om en vigtig del af den danske kulturarv.

Udstillingen er tænkt som en introduktion til nogle af disse glemte kunstnere, der fortjener et comeback. Denne glemte, gyldne guldalder i dansk opera har ikke blot været et lokalt, men også et internationalt fænomen. *Kleopatra* af August Enna blev spillet med succes i Amsterdam og Berlin, Paul von Klenau fik sin *Michael Kohlhaas* opført i Stuttgarts og Berlins operahuse, og Asger Hameriks *La Vendette* så dagens lys på scenen af verdens mest berømte operahus, La Scala di Milano.

Udstillingen er en invitation til at genopdage vidunderlig musik og spændende dramaer, som vores forfædre har nydt. Lad dig smitte af vores entusiasme over, at disse glemte værker fortjener at blive udødeliggjort!

God fornøjelse,

Philipp Kochheim
Operachef, Den Jyske Opera

Dear Opera Lovers!

Whilst Carl Nielsen and Peter Heise are still widely known and Rued Langgaard has recently made an impressive return onto international stages and concert podiums, two generations of most remarkable Danish composers have nearly been completely forgotten – or are remembered only for a few marginal works.

That is why Den Jyske Opera is launching its Danske Series of forgotten operas from the late romantic to the early modernist periods to restore knowledge of an important part of the Danish cultural heritage.

This exhibition is intended to be a small introduction and overview over the biographies of some of these lost artists that wait for their comeback. And also, to state the fact that this golden age of Danish opera has not only been a regional, but an international phenomenon: *Kleopatra* by Enna was successfully played in Amsterdam and Berlin, Paul von Klenau had his *Michael Kohlhaas* staged at the Opera Houses of Stuttgart and Berlin, and Asger Hameriks *La Vendette* saw the light of day on the stage of the world's most famous opera house, La Scala di Milano.

So please feel warmly welcomed to rediscover wonderful music and thrilling dramas that your ancestors have enjoyed so much. Join us in our enthusiasm and feeling that some of these works definitely deserve to be immortal!

All the best,

Philipp Kochheim
Operachef, Danish National Opera



AAGE OG JOHANNE
LOUIS-HANSENS FOND



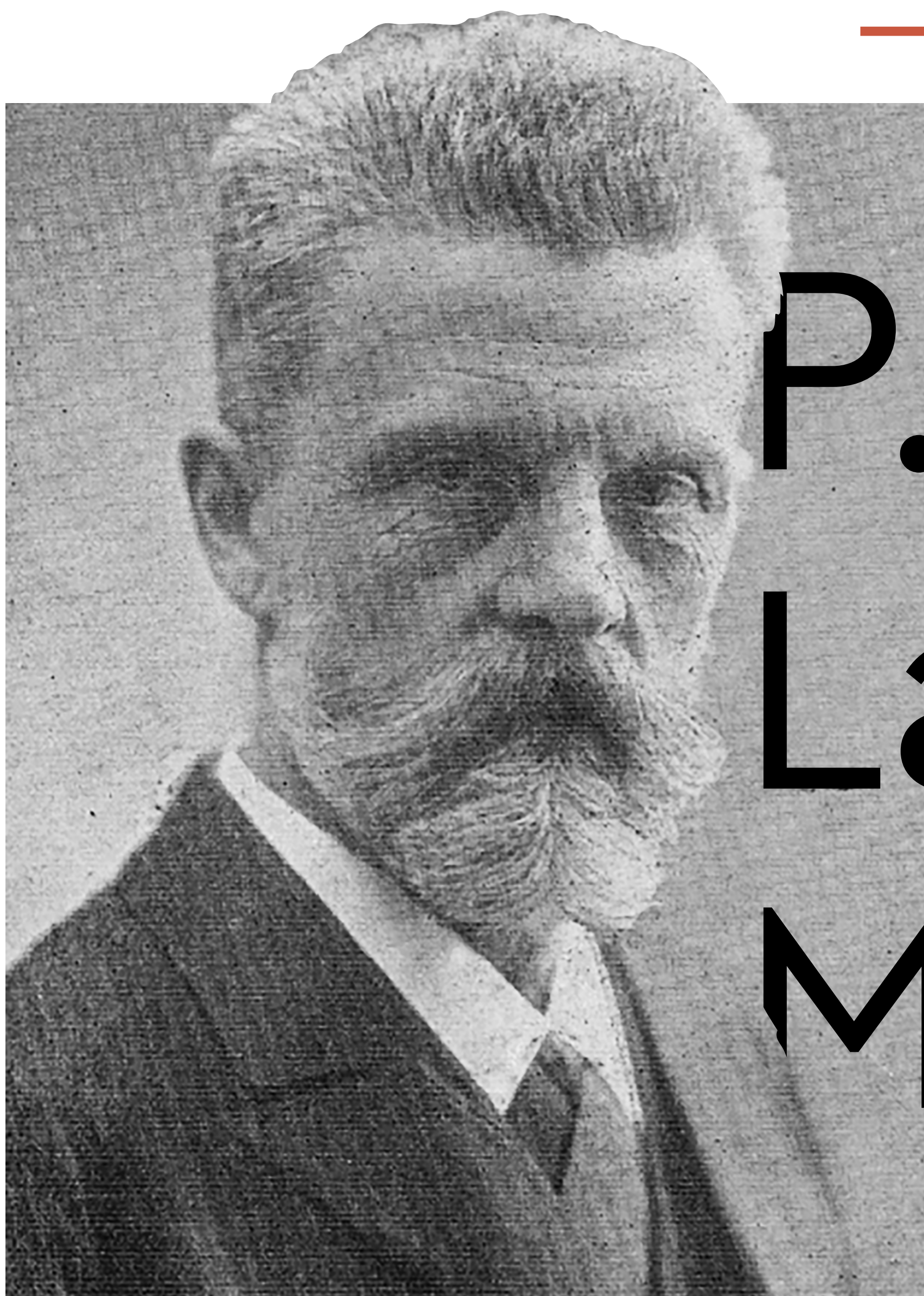
Milepæle i dansk historie

Milestones in Danish history

Milepæle i dansk opera

Milestones in Danish opera





P. E. Lange- Müller

OPERAER

Tove
Spanske studenter
Fru Jeanna
Vikingeblood

★ 1850 Frederiksberg † 1926 København

Peter Erasmus Lange-Müller behøvede egentlig slet ikke at arbejde. Han voksede op i en velhavende familie og kunne langt hen ad vejen koncentrere sig om at komponere. Helbredet var til gengæld et konstant problem for Lange-Müller, som led af kronisk hovedpine hele livet igennem. Lægerne fandt aldrig ud af årsagen, men måske har det været en synsfejl, som overbelastede hjernen. Alligevel skrev Lange-Müller store mængder af musik, ikke mindst over 200 sange.

Hans fire operaer blev ikke store succeser. Hans sidste forsøg i genren var den Wagner-inspirerede *Vikingeblood*, som anmelderne mente var alt for gammeldags; den nye tid med Carl Nielsen i spidsen for dansk musikliv var en realitet, som fejede Lange-Müllers storladne, senromantiske stil totalt af banen.

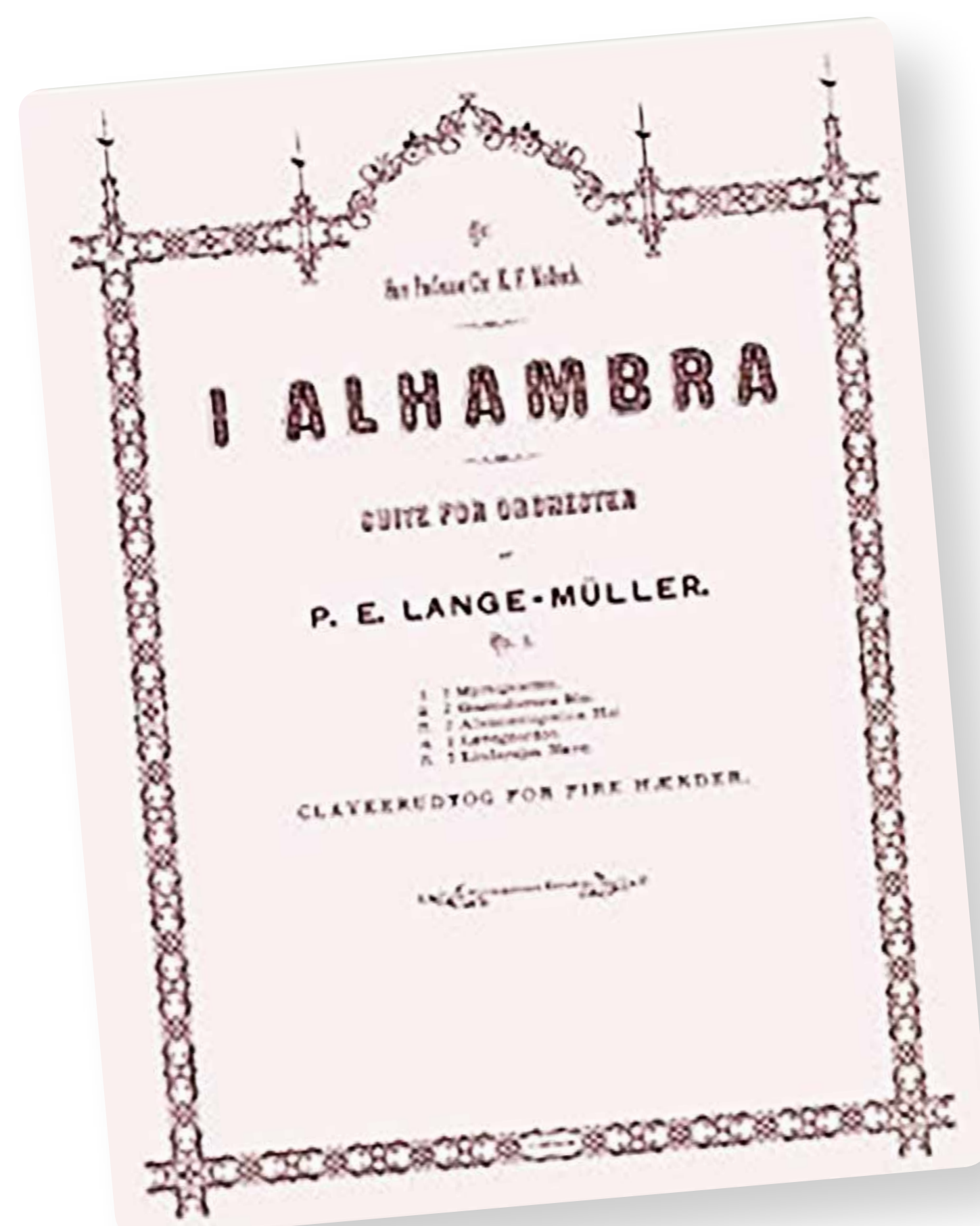
Peter Erasmus Lange-Müller did not need to work. He grew up in a wealthy family and had the privilege that he could concentrate entirely on composing. However, his health was a constant problem Lange-Müller suffered from chronic headache all his life. The doctors never found the reason, but it could have been a defect of the eyesight that strained the brain. Nevertheless, Lange-Müller wrote plenty of music, not least 200 songs.

His four operas were no successes. His last attempt in the genre was the Wagner-inspired *Vikingeblood*, which the critics thought too old-fashioned. The new age in Danish music, with Carl Nielsen leading the way, was a reality that completely swept away the grandiose, late romantic style of Lange-Müller.



P. E. Lange-Müller: Symfoni Nr. 1 „Efteraar“,
Chamber Philharmonic of Bohemia,
Dirigent: Douglas Bostock

P. E. Lange-Müller: Symphony No. 1 „Efteraar“
(Autumn), Chamber Philharmonic of Bohemia,
Conductor: Douglas Bostock





C.F.E.

Hornemann

OPERA

Aladdin

★ 1850 København † 1926 København

Christian Frederik Emil Hornemann had music in his blood; his father was Emil Hornemann – the composer of *Dengang jeg drog afsted* and *Højt fra træets grønne top*. As a child, Christian Frederik Emil had a very special way of celebrating birthdays in the family; he wrote and performed little operas for the guests, and he had an obvious talent. He received a solid music education, including at the Conservatory of Leipzig and later worked as a conductor, music publisher, concert organiser, and music educator in Copenhagen.

Hornemann wrote songs, piano pieces, cantatas, and theatre music in his own name – and moreover, published practical music entertainment and opera fantasies under pseudonym. For several years, Hornemann worked on the opera *Aladdin* that finally had its first performance at the Royal Danish Theatre in 1888. It was not a success, according to Hornemann, because "the pale and flabby ladies and overeating gentlemen" who came to the gala premiere were not in the mood for a new Danish opera.

Christian Frederik Emil Hornemann havde det ikke fra fremmede; hans far var Emil Hornemann – komponisten til *Dengang jeg drog afsted* og *Højt fra træets grønne top*. Som dreng havde Christian Frederik Emil en helt særlig måde at fejre fødselsdage i familien på; han skrev og opførte små operaer for gæsterne, og talentet var tydeligt. Han fik en solid musikeruddannelse, bl.a. på konservatoriet i Leipzig, og arbejdede senere både som dirigent, musikforlægger, koncertarrangør og musikpædagog i København.

Hornemann skrev både sange, klaverstykker, kantater og skuespilmusik i eget navn – og udgav desuden praktisk underholdningsmusik og operafantasier under pseudonym. Hornemann arbejdede i mange år på operaen *Aladdin*, som endelig fik sin uropførelse på Det Kongelige Teater i 1888. Det blev ingen succes, ifølge Hornemann fordi "de blegfede komtesser og forspiste festherrer", der kom til gallapremieren, aldeles ikke var i humør til ny, dansk opera.



C. F. E. Horneman:
Strygekvartet Nr. 1; Arildkvartetten

C. F. E. Horneman:
String Quartet No. 1; Arild Quartet



Hornemann og den norske komponist Edvard Grieg



OPERA
Stormklokken



Gustav Helsted

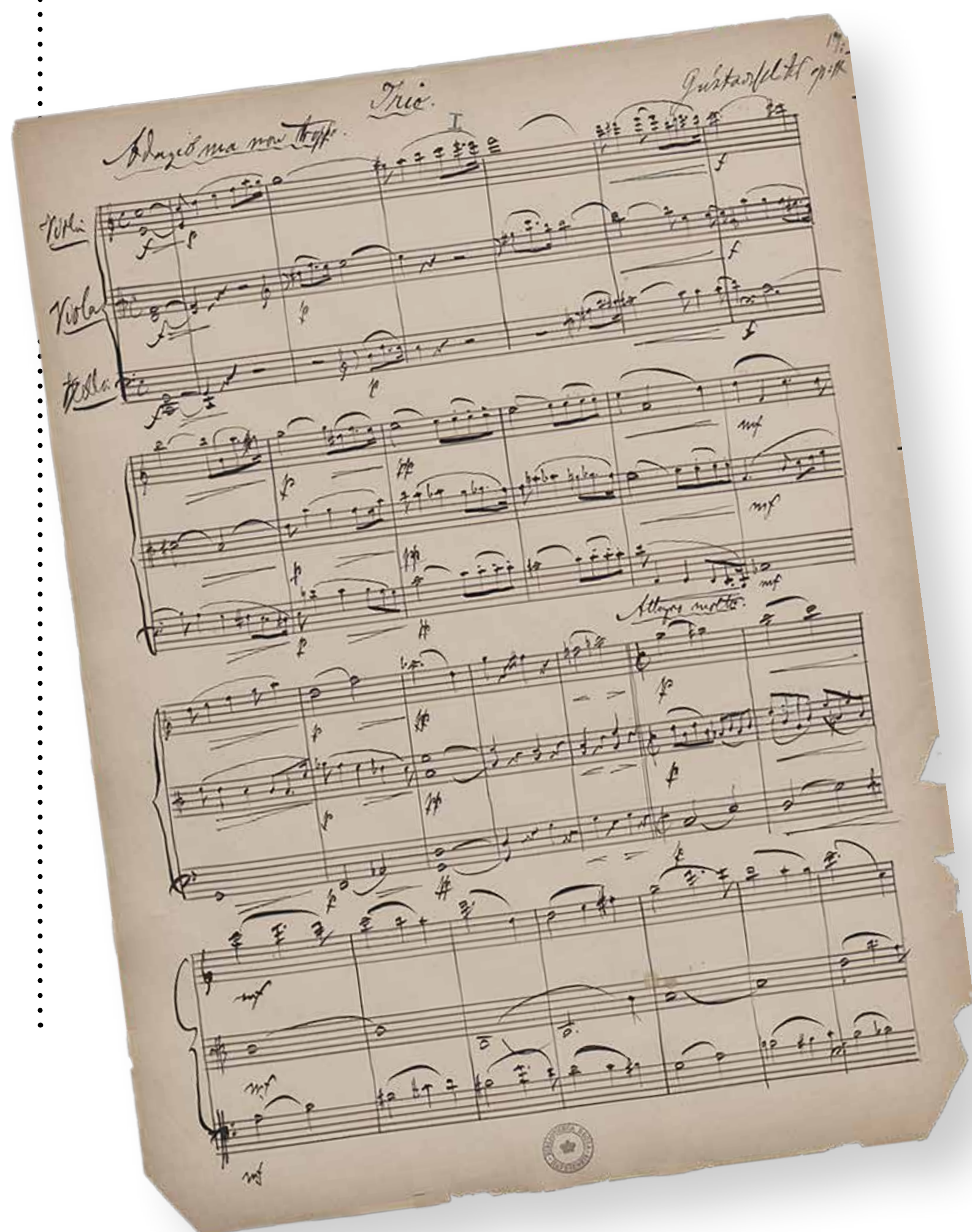
★ 1857 København † 1924 København

Gustav Helsted was a student of the biggest composer in Denmark of the second part of the 1800s, Niels W. Gade. In 1891, Helsted was the first organist at the Jesus Church in Valby where the famous Danish brewer J.C. Jacobsen had installed a big, romantic, French organ. He was inspired by the new organ music of the time by César Franck and Charles-Marie Widor, and in 1915 he became the leading organist at Vor Frue Kirke in Copenhagen. Helsted was not only an accomplished musician and composer, but also an administrative talent in the organisation of the Danish music scene in the early twentieth century.

Gustav Helsted var elev af Danmarks helt store komponistnavn i anden del af 1800-tallet, Niels W. Gade. Helsted blev i 1891 den første organist ved Jesuskirken i Valby, hvor brygger J.C. Jacobsen havde installeret et stort, romantisk fransk orgel. Han blev fanget af tidens nye orgelmusik af César Franck og Charles-Marie Widor, og i 1915 blev han domorganist ved Vor Frue Kirke i København. Helsted var ikke kun en dygtig musiker og komponist, men også et administrativt talent, som fik stor betydning for dansk musiklivs organisering i begyndelsen af det 20. århundrede.

Den tilbageholdne og venlige Helsted var til gengæld ikke god til at slå på tromme for sin egen musik; kun få af hans værker – som omfatter både symfonier, solokoncerter, kammermusik og værker for orgel – blev spillet mere end ganske få gange. Hans stil er ekstremt personlig, og i samtiden blev den beskyldt for at være både bizar og svær at forstå. Gustav Helsted arbejdede mere end ti år på sin eneste opera, *Stormklokken*, som endnu aldrig er blevet opført.

Unfortunately the shy and friendly Helsted was not good at promoting his own music: only a limited amount of his works – which include symphonies, solo concerts, chamber music, and works for the organ – were played more than a few times. His style was very personal and was accused of being both bizarre and difficult to understand. Gustav Helsted worked for more than ten years on his last opera, *Stormklokken*, which has yet to be performed.



Gustav Helsted: Decet, 1. sats,
Randers Kammerorkester,
Dirigent: David Riddell

Gustav Helsted: Decet, 1st Movement,
Danish Sinfonietta,
Conductor: David Riddell



Emil Hartmann

OPERAER
Elverpigen
Korsikaneren
Ragnhild
Det store lod

★ 1836 København † 1898 København

Emil Hartmann had a heavy family heritage to lift; he was the son of one of the greats in Danish music life, the composer and organist J.P.E. Hartmann – and naturally, many accused him for nepotism when his works were performed. In 1867, Emil Hartmann made his debut as an opera composer with *Elverpigen* at the Royal Danish Theatre in Copenhagen. The famous Danish author H.C. Andersen was in the audience, and that evening he wrote in his diary:

At the theatre, Hartmann's1 new opera Elverpigen ... it is quite awful, without poetry, without dramatic movement, boring. The music sounds like it is cobbled together from other pieces. Old Hartmann is a born composer, young Hartmann has been brought up as one, in my opinion.

In Denmark Emil Hartmann had difficulty getting rid of his father's shadow, but in Germany things were easier. In 1896, the opera *Ragnhild* was first performed in Hamburg – with the title *Runenzauber* – under the management of Gustav Mahler himself.

1 Emil Hartmann (1836–98), Danish Composer, son of J.P.E. Hartmann.

Emil Hartmann var familiemæssigt belastet; han var søn af et af dansk musiklivs helt store navne, komponisten og organisten J.P.E. Hartmann – og selvfølgelig så mange skævt til det, de mente var ren nepotisme, når han fik sine værker opført. I 1867 debuterede Emil Hartmann som operakomponist med *Elverpigen* på Det Kongelige Teater i København. H.C. Andersen var i salen, og skrev samme aften i sin dagbog:

I Theatret Hartmanns' nye Opera Elverpigen ... denne særdeles daarlig, uden Poesi, uden dramatisk Bevægelse, kjedelig. Musiken syntes lappet sammen fra andre Stykker; gamle Hartmann er født Componist, unge Hartmann opdraget til det, saaledes er min Opfattelse.

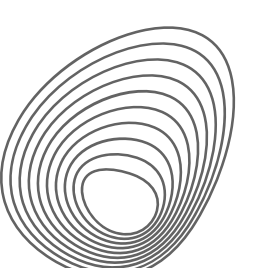
I Danmark havde Emil Hartmann svært ved at slippe ud af faderens skygge ... men i Tyskland gik det nemmere. I 1896 blev operaen *Ragnhild* uropført i Hamborg – med titlen *Runenzauber* – under ledelse af selveste Gustav Mahler.

1 Emil Hartmann (1836–98), dansk komponist, søn af J.P.E. Hartmann



Emil Hartmann: Nordisk Folkedans Nr. 1, Sjællands Symfoniorkester, Dirigent: Bo Holten

Emil Hartmann: Nordic Folk Dance No. 1, Copenhagen Philharmonic, Conductor: Bo Holten





Asger Hamerik

OPERAER

Tovelille
Hjalmar og Ingeborg
La vendetta
Den rejsende

★ 1843 København † 1923 Frederiksberg

His real name was Hammerich, but as a Danish patriot he changed his rather German-sounding name to Hamerik because of the war in 1864. Asger Hamerik is not well-known today, but in his time he was no doubt the most well-known Danish composer abroad, aside from Niels W. Gade. Among others, Hamerik studied with Hector Berlioz in Paris and was the manager of the conservatory Peabody Institute in Baltimore, USA for many years. Hamerik returned to Copenhagen in 1900, but he never obtained the same recognition in his home country as he did abroad.

Hamerik himself wrote the text to his first opera, *Tovelille* from 1865. Neither this, nor his other four operas have ever been performed in full length. However, in 1870, Hamerik was in Milan to study song technique with the famous teacher Francesco Lamperti; during that time, he wrote a one-act opera in Italian, and *La vendetta* was first performed at the famous La Scala in Milan in 1870.

Egentlig hed han Hammerich – men som dansk patriot ændrede han på grund af krigen i 1864 sit tyskklingende navn til Hamerik. Asger Hamerik er måske ikke så kendt i dag, men i sin samtid var han uden tvivl den mest kendte danske komponist i udlandet, lige bortset fra Niels W. Gade. Hamerik studerede bl.a. hos Hector Berlioz i Paris og var i mange år direktør for konservatoriet Peabody Institute i Baltimore i USA. Hamerik vendte tilbage til København i 1900, men opnåede aldrig den samme anerkendelse i sit fædreland, som han fik i udlandet.

Hamerik skrev selv teksten til sin første opera, *Tovelille* fra 1865. Hverken den eller to af hans øvrige fire operaer er nogensinde blevet opført i fuld længde – men i 1870 var Hamerik i Milano for at studere sangteknik hos den berømte pædagog Francesco Lamperti. Samtidig skrev han en enakts-opera på italiensk; *La vendetta* som blev uropført på selveste La Scala i Milano i 1870.



Asger Hamerik: Dies Irae fra „Requiem“,
 DR SymfoniOrkestret og DR KoncertKoret,
 Dirigent: Thomas Dausgaard

Asger Hamerik: Dies Irae from „Requiem“,
 Danish National Symphony Orchestra and DR
 KoncertKoret, Conductor: Thomas Dausgaard



Ebbe Hamerik

OPERAER

Stepan

Leonardo da Vinci: 4 scener af hans liv

Marie Grubbe

Rejsekammeraten

Drømmerne

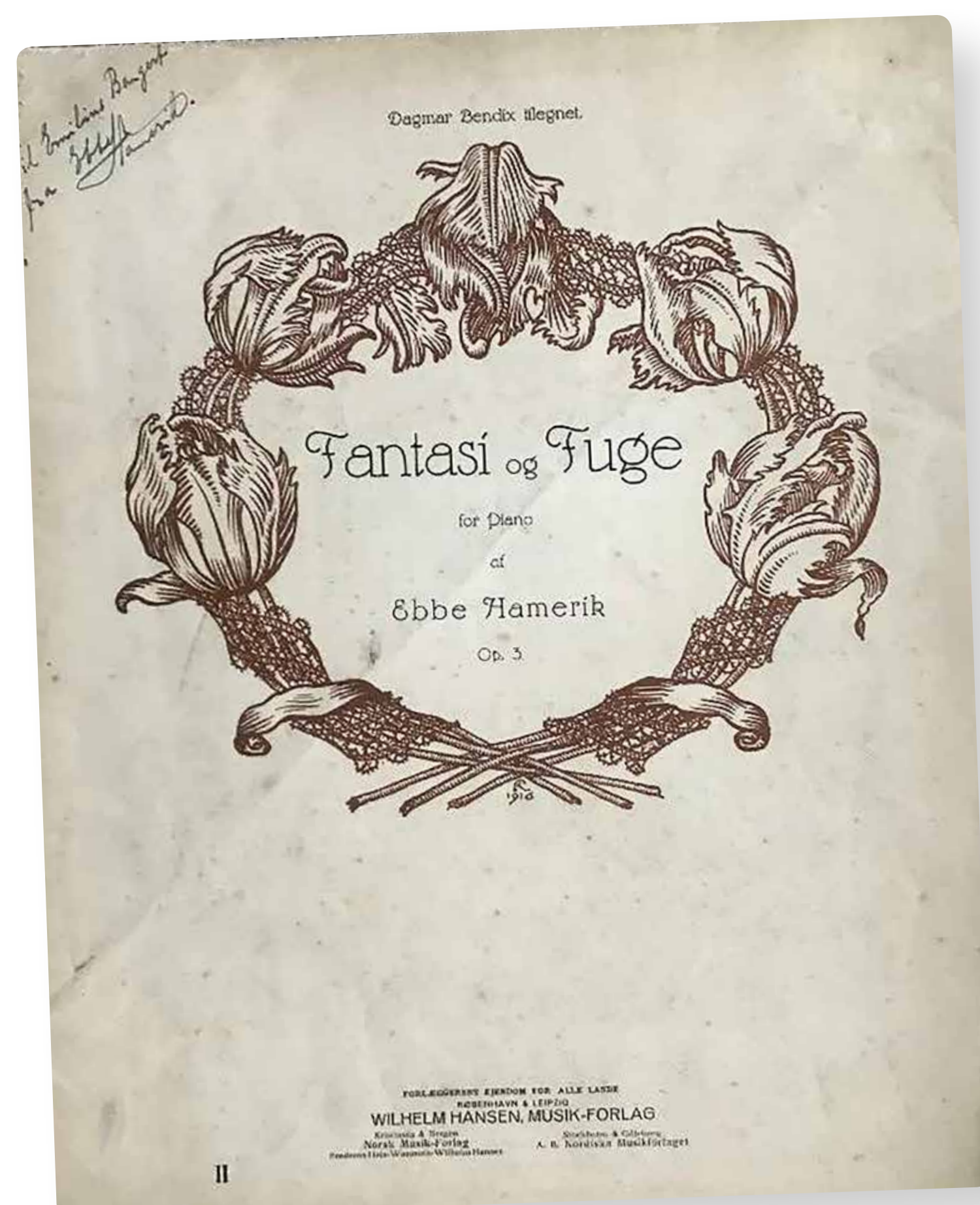
★ 1898 Frederiksberg † 1951 Kattegat

Ebbe Hamerik var søn af Asger Hamerik, og slog allerede i 20-årsalderen sit navn fast i København som kordirigent og orkesterleder. Senere studerede han i Tyskland og fik sin første opera, *Stepan*, uropført i Mainz i 1924. Operaen blev senere opført i både Antwerpen, Lübeck – og i København, dog uden den store succes. Operaen *Leonardo da Vinci* blev uropført i Antwerpen i 1930, og lige efter den tyske besættelse af Danmark kunne Hamerik i maj 1940 dirigere uopførelsen af operaen *Marie Grubbe* på Det Kongelige Teater i København. Succesen var hjemme, ikke mindst fordi timingen af en opera med et dansk tema var perfekt.

Ebbe Hamerik valgte igen senere under krigen et dansk tema til endnu en opera – denne gang over H.C. Andersens *Rejsekammeraten*. Operaen *Drømmerne*, baseret på Karen Blixens fortælling, var et vildt eksperiment; en opera uden sang, men med talt dialog hen over musikken. *Drømmerne* blev Hameriks sidste opera og først uropført 24 år efter hans død. Han omkom ved en drukneulykke, da hans sejlbåd forliste i 1951.

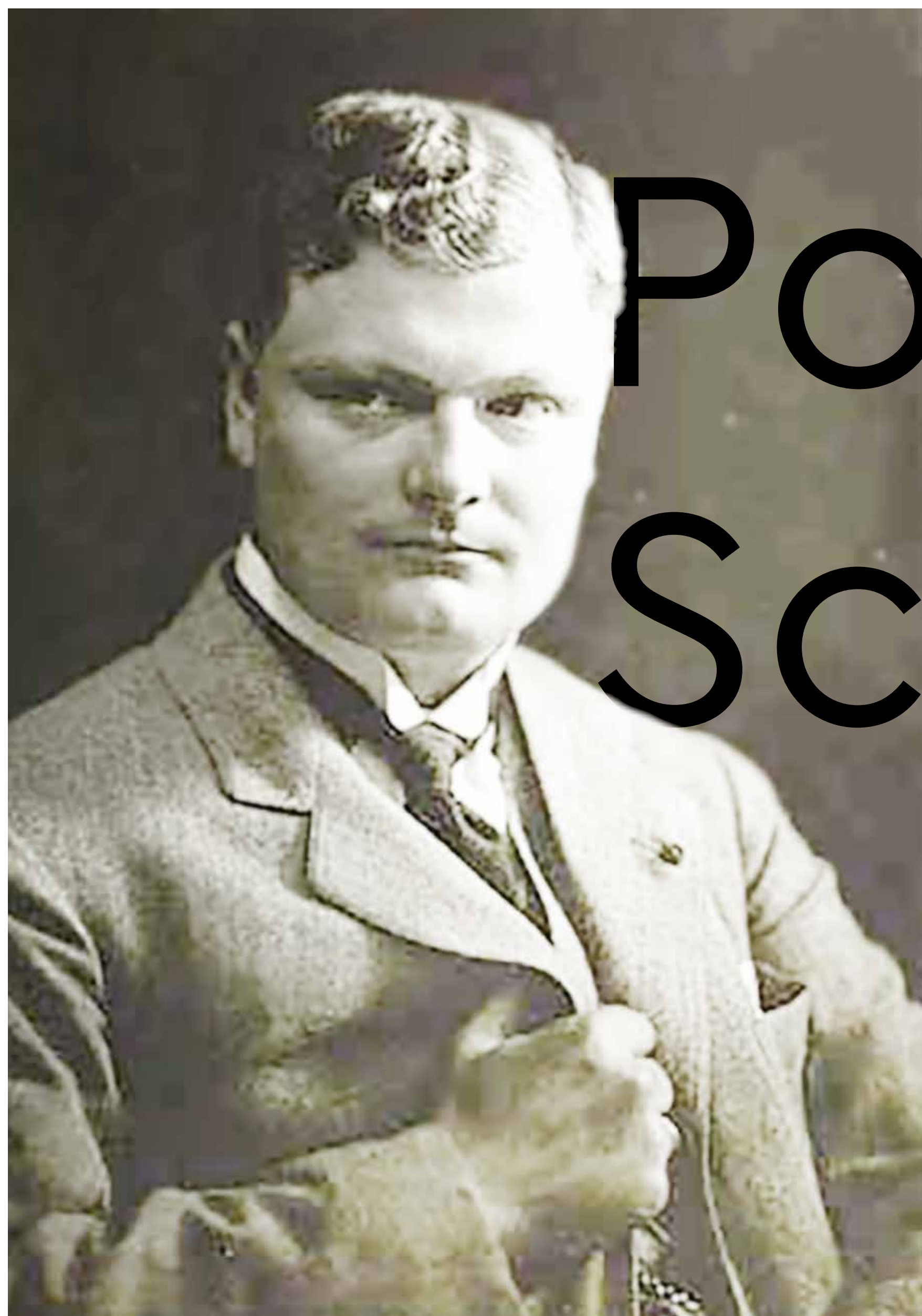
Ebbe Hamerik was the son of Asger Hamerik and was already at the age of 20 well-known as a choir and orchestra conductor. He later studied in Germany and had his first opera, *Stepan*, first performed in Mainz in 1924. The opera was later performed in Antwerp, Lübeck, and in Copenhagen, however without much success. The opera *Leonardo da Vinci* was first performed in Antwerp in 1930, and just after the German occupation of Denmark in May 1940, Hamerik conducted the first performance of the opera *Marie Grubbe* at the Royal Danish Theatre in Copenhagen. Success was a reality, not least because the timing of an opera with a Danish topic proved to be perfect.

Later during Second World War, Ebbe Hamerik again chose a Danish topic to another opera – this with H.C. Andersen's *Rejsekammeraten*. The opera *Drømmerne*, based on Karen Blixen's story, was a wild experiment; an opera without singing, but with spoken dialogue over the music. *Drømmerne* was Hamerik's last opera and first performed 24 years after his death. He died tragically in a drowning accident when his sailboat sank in 1951.



Ebbe Hamerik: "På Tjele" 2. scene fra „Marie Grubbe“, DR SymfoniOrkestret, Solister: Inge Frey, Lillian Weber Hansen, Mogens Wedel, Alf Andersen, (m. fl.)
Dirigent: Martellius Lundqvist

Ebbe Hamerik: "På Tjele" 2nd Scene from „Marie Grubbe“, Danish National Symphony Orchestra, Soloists: Inge Frey, Lillian Weber Hansen, Mogens Wedel, Alf Andersen, (and others)
Conductor: Martellius Lundqvist



Poul Schierbeck

OPERA
Fête galante

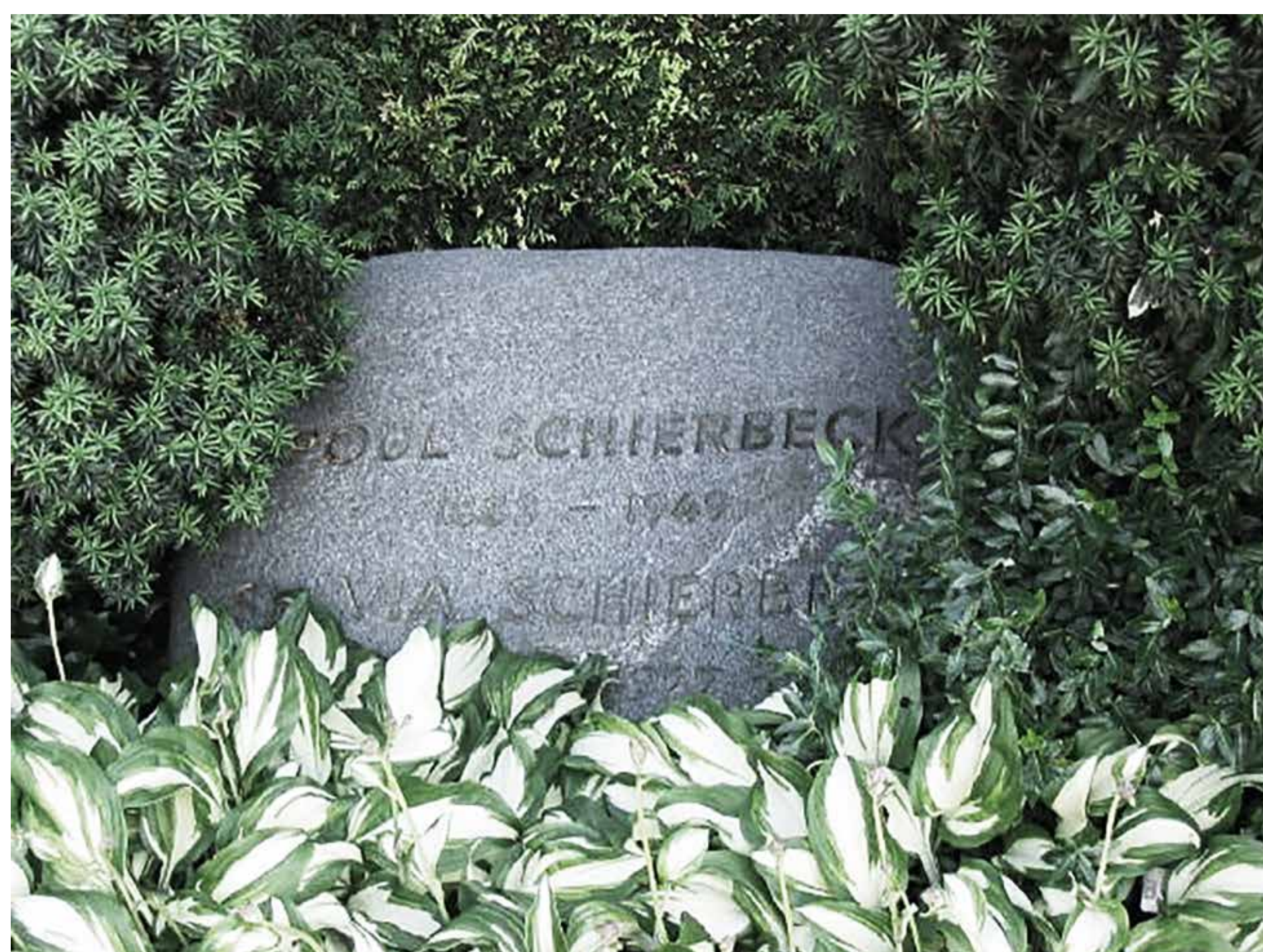
★ 1888 København † 1949 København

Poul Schierbeck was a student of Carl Nielsen and in 1919, he got the Anckerske scholarship for studying abroad. He travelled to England, Germany, France, and Italy, and especially the French music was a great inspiration for Schierbeck.

Schierbeck married the soprano Sylvia Larsen, so it was quite natural that she sang the female lead in the opera *Fête galante* that was first premiered at the Royal Danish theatre in 1931. The opera got – undeservedly – only six performances in the first season. Schierbeck revised the work but he never got to experience the success the opera achieved when it was revisited in 1960; in the following two years *Fête galante* reached 31 performances. Today, Schierbeck is first and foremost known for his melodies to *I Danmark er jeg født* and *Det er i dag et vejr* – and for the soundtrack to Carl Th. Dreyer's film *Ordet* and *Vredens dag*.

Poul Schierbeck var elev af bl.a. Carl Nielsen, og han fik i 1919 Det Anckerske Legat til studier i udlandet. Rejsen gik til både England, Tyskland, Frankrig og Italien, og især den franske musik blev en stor inspiration for Schierbeck.

Schierbeck giftede sig med sopranen Sylvia Larsen, og det var derfor helt naturligt, at det blev hende, der sang det kvindelige hovedparti i operaen *Fête galante*, som havde urpremiere på Det Kongelige Teater i 1931. Operaen fik – temmelig ufortjent – kun seks opførelser i den første sæson. Schierbeck reviderede værket, men han nåede aldrig selv at opleve den succes, operaen fik, da den blev taget op igen i 1960; i de følgende to år nåede *Fête galante* op på i alt 31 opførelser. I dag er Schierbeck først og fremmest kendt for sine melodier til *I Danmark er jeg født* og *Det er i dag et vejr* – og for musikken til Carl Th. Dreyers film *Ordet* og *Vredens dag*.



Ouverture fra „Fête galante“;
DR SymfoniOrkestret,
Dirigent: Michael Schønwandt

Overture from „Fête galante“;
Danish National Symphony Orchestra,
Conductor: Michael Schønwandt



★ 1858 Broholm, Fyn
† 1936 København

Hilda Sehested

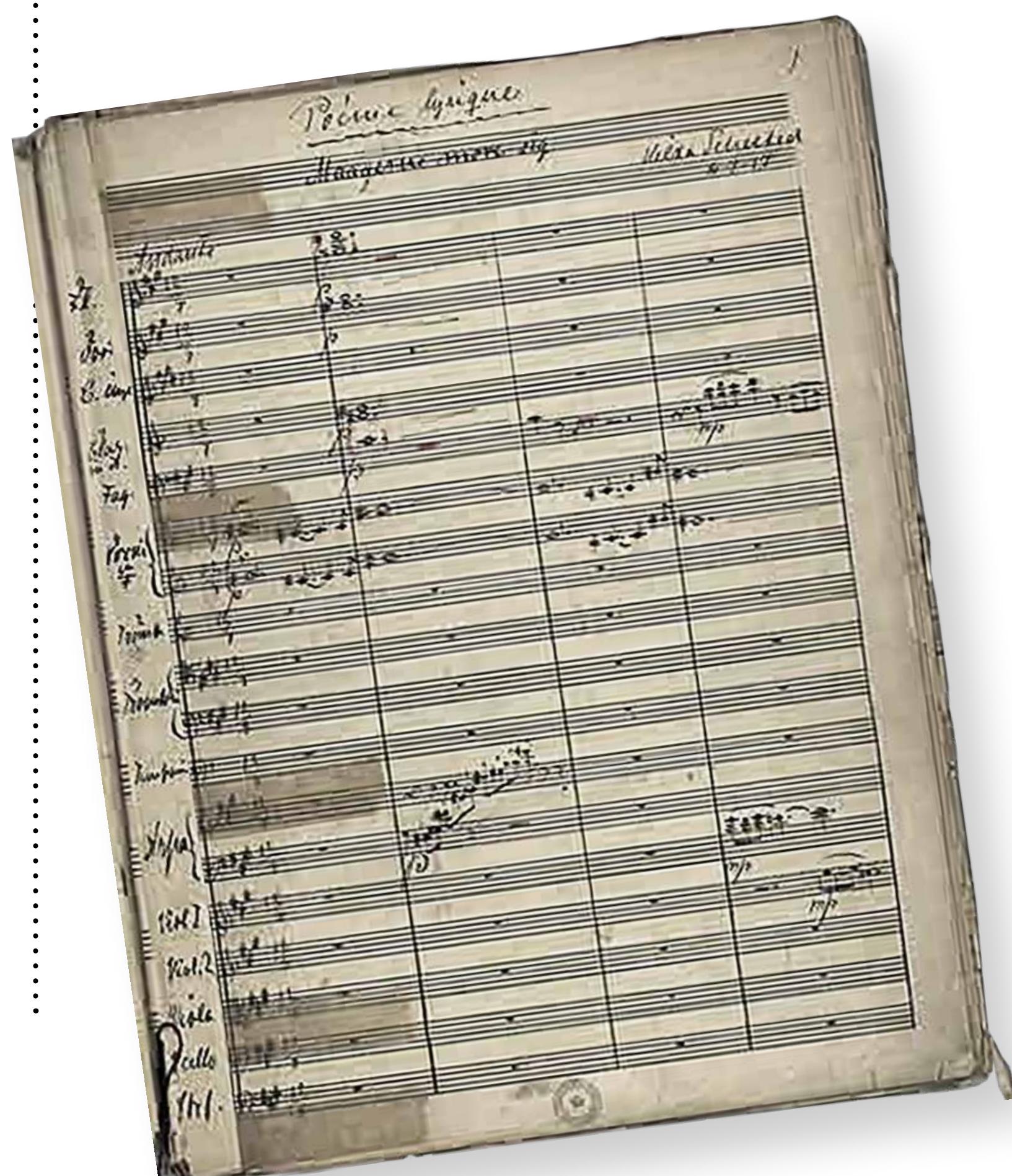
OPERA
Agnete og Havmanden

Hilda Sehested var datter af en velhavende godsejer, og blev som 15-årig klaverelev af C.F.E Hornemann. Hun rejste i 1883 rundt i Europa og sugede musikalske indtryk til sig, og hjemme igen begyndte hun for alvor at studere musikteori og komposition – og hun skrev i denne periode både sange, klavermusik og kammermusik. Arbejdet blev afbrudt af en alvorlig depression efter Sehesteds forlovedes død kort tid før deres planlagte bryllup. Hun valgte helt at droppe musikken og tog i en periode arbejde som sygeplejerske.

Først i 1901 tog hun den musikalske tråd op igen, og hendes værker blev jævnlige opført og ofte meget positivt bedømt af fagfolk og anmeldere. Hilda Sehested indsendte operaen *Agnete og Havmanden* til Det Kongelige Teater i 1913. Det var teatrets kapelmester Frederik Rung, der stod for den musikalske bedømmelse, og han vendte tommelfingeren opad. Alligevel blev *Agnete og Havmanden* aldrig opført; Frederik Rung døde en måned senere, og problemerne tårnede sig op; første verdenskrig brød ud, beslutningen om hvornår operaen skulle på scenen blev ved med at trække ud. Først i 1918 begrundede Det Kongelige Teater afslaget; det var simpelthen for risikabelt at bekoste en uopførelse af en opera af en ukendt komponist i de økonomisk trængte tider. *Agnete og Havmanden* er stadig aldrig blevet opført scenisk, og fik først sin uopførelse i en koncertant udgave i 2014, hvor Den Fynske Opera opførte værket i Odense og Sønderborg.

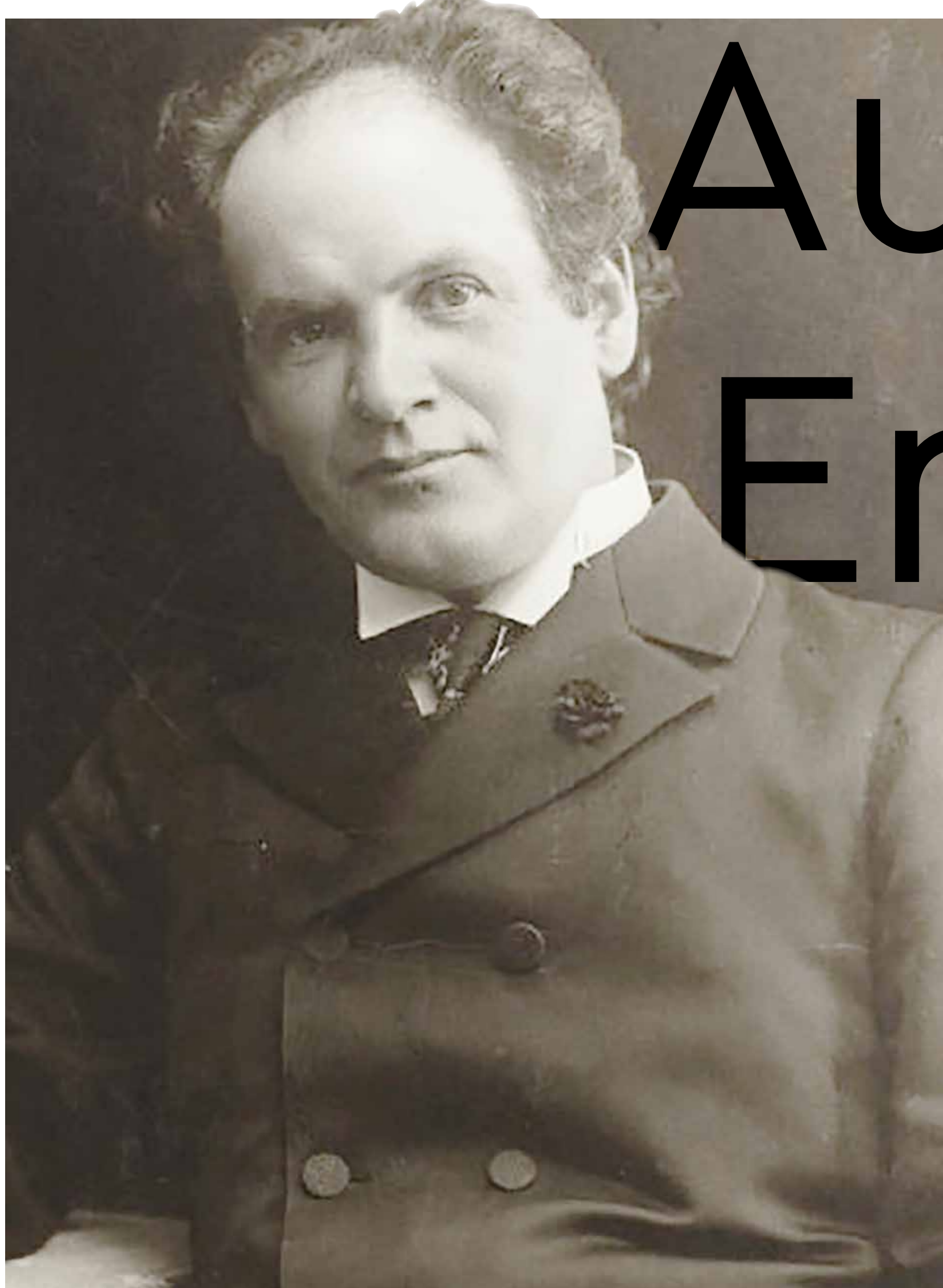
Hilda Sehested was the daughter of a wealthy estate owner and, at of 15, became a piano student of C.F.E Hornemann. In 1883, she travelled around Europe and immersed herself in musical impressions. Upon returning to Denmark she started seriously studying music theory and composition. In this period, she wrote songs, piano music, and chamber music. Her work was interrupted by a deep depression after the death of her fiancé, shortly before the wedding. She gave up music and worked as a nurse for some time.

In 1901, she picked up the musical thread again; her works were regularly performed and often very positively reviewed by professionals and critics. Hilda Sehested sent in the opera *Agnete og Havmanden* to the Royal Danish Theatre in 1913. It was the theatre conductor Frederik Rung who was responsible for the musical assessment and he approved. Nevertheless, *Agnete og Havmanden* was never performed. Frederik Rung died a month later, and complications continued; World War One broke out, and it was decided to postpone the staging of the opera. In 1918, the Royal Danish Theatre gave reasons for the rejection; it was simply too risky to fund a first performance of an opera by an unknown composer in financially hard-pressed times. The staged version of *Agnete og Havmanden* has still never been performed. Its first performance was in a concert version in 2014 when Den Fynske Opera performed the work in Odense and Sønderborg.



Hilda Sehested, Klaversonate i As dur, 1. sats,
Klaver: Cathrine Penderup

Hilda Sehested, Piano Sonata in A Flat Major,
1st movement, Piano: Cathrine Penderup



August Enna

★ 1859 Nakskov † 1939 København

OPERAER

Heksen
*Den lille pige med
svovlstikkerne*
Kleopatra

August Enna blev født i fattige kår i Nakskov på Lolland, og skulle have været urtekræmmer eller skomager ligesom sin far. Ennas sicilianske bedstefar havde angiveligt været spillemand i Napoleons hær og var på eventyrlig vis kommet til Danmark. Det eksotiske musikalske blod rullede i årene, og måske var det derfor, at August Enna valgte musikken som sit levebrød fremfor skomagerhvervet. Enna skabte sig en omfangsrig og varieret musikerkarriere som cafémusiker, balmusiker, komponist, orkestermusiker, dirigent og sidenhen musikdirektør ved et omrejsende teater og kapelmester ved Dagmar-teatret.

Enna var populær i sin samtid og hørte til de mest opførte danske komponister – både herhjemme og i udlandet. Selvom han også skrev sange, klaverstykker, orkestermusik, symfonier, en violinkoncert og balletter, blev det hans mange operaer, der skaffede ham berømmelsen. Ennas popularitet aftog imidlertid og hans kompositioner har i mange år – indtil nu! – levet en hengemt tilværelse.

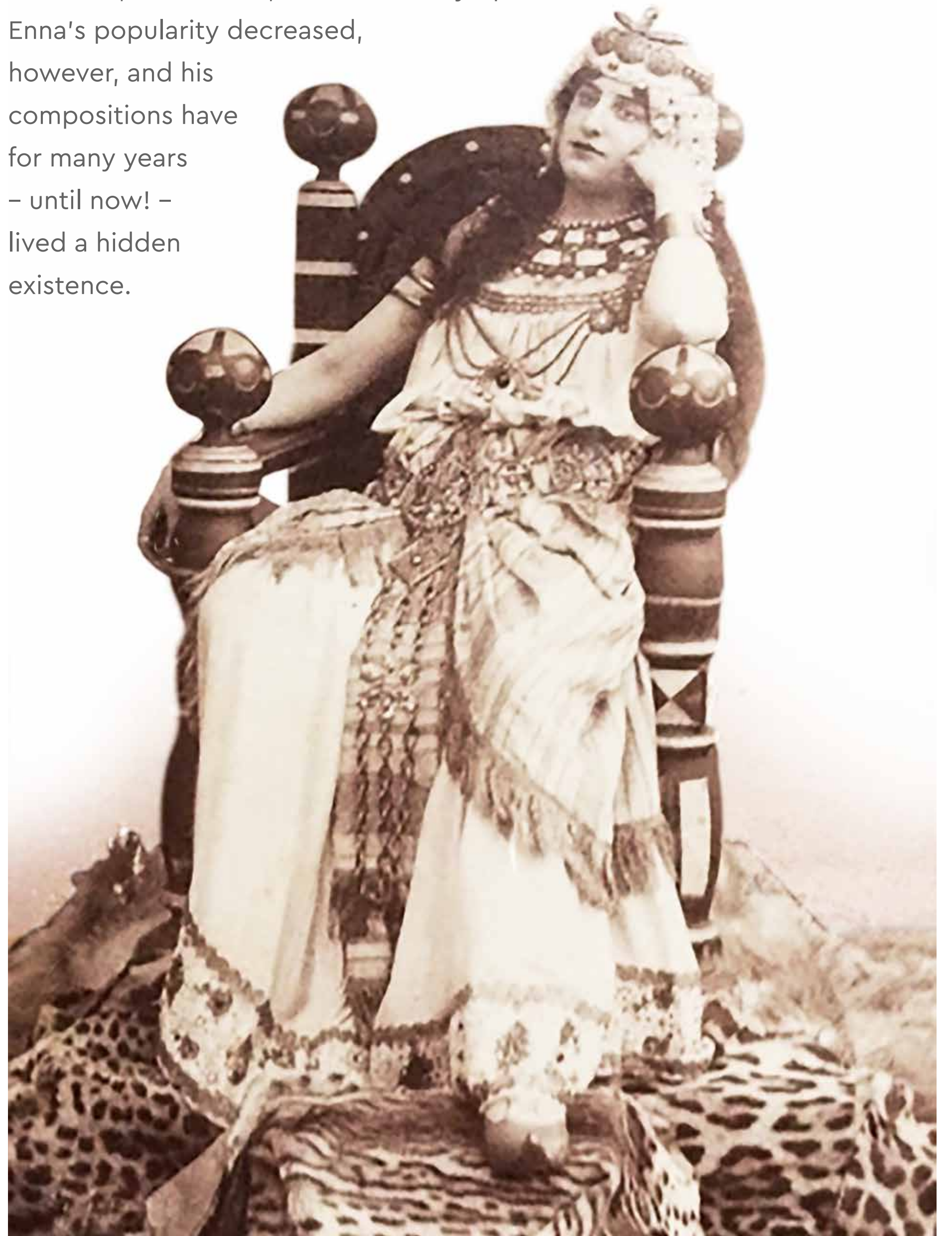


August Enna: "Den lille pige med svovlstikkerne"
Overture, DR SymfoniOrkestret,
Dirigent: Thomas Dausgaard

August Enna: "The Little Match Girl"
Overture, Danish National Symphony Orchestra,
Conductor: Thomas Dausgaard

August Enna was born in poor conditions in the city of Nakskov on the island of Lolland and was destined to become a grocer or a shoemaker like his father. Enna's Sicilian grandfather had apparently been a musician in Napoleon's army but managed to settle in Denmark. Exotic musical blood running in his veins was maybe helpful to cause August Enna to choose music as his livelihood rather than making shoes. Enna made an extensive and varied music career for himself as a café musician, ballroom musician, composer, orchestra musician, conductor, and afterwards, music manager with a touring theatre and conductor at the Dagmar Theatre.

Enna was popular in his time and was among the most performed Danish composers – both in his home country and abroad. Although he also wrote songs, piano pieces, orchestra music, symphonies, a violin concerto, and ballets, it was his many operas that earned him fame. Enna's popularity decreased, however, and his compositions have for many years – until now! – lived a hidden existence.



Kleopatra, Antwerpen 1894



Paul August von Klenau

OPERAER

Michael Kohlhaas
Rembrandt van Rijn
Elsebeth von England

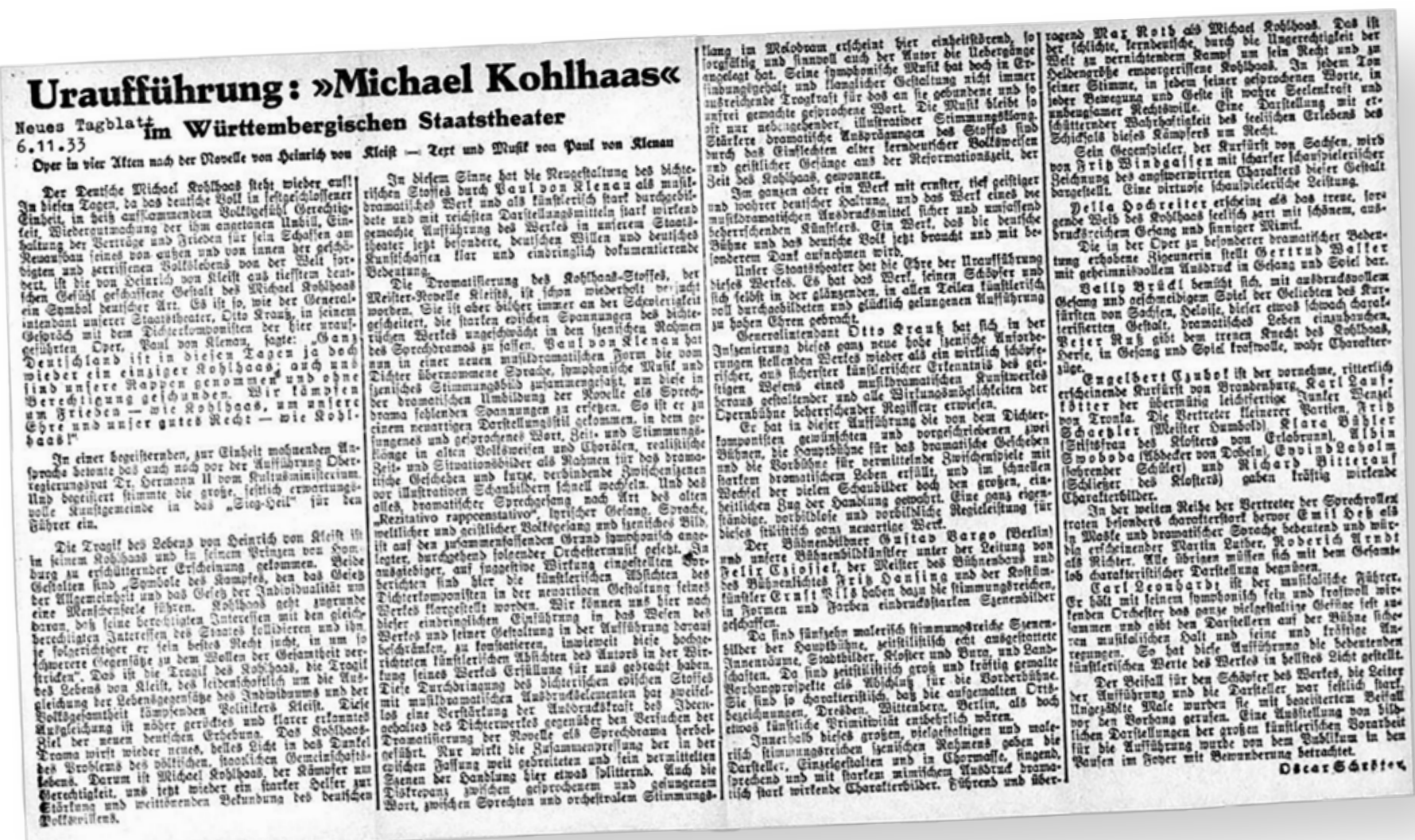
★ 1883 København † 1946 København

Paul August Von Klenau blev født i København som søn af en velhavende forretningsmand. Hans mor var fjernt beslægtet med den danske komponist A.P. Berggreen. Klenau studerede komposition og violin på konservatoriet i København og siden på Hochschule für Musik i Berlin. Klenau skabte sig en flot karriere som dirigent og gjorde meget for at promovere ny musik. Hershjemme dirigerede han også ny musik i København, hvor han blev medstifter af Dansk Filharmonisk Selskab. Omkring 1939-40 vendte Klenau tilbage fra Tyskland til Danmark, hvor han fortsat komponerede til sin død i 1946. Klenaus værker har i årtier været glemt eller negligeret primært fordi han under 2. verdenskrig, uretmæssigt, blev anset for at være for tysk-venlig.



Rembrandt van Rijn Premiere, Stuttgart 1937

Paul August von Klenau was born in Copenhagen as the son of a wealthy businessman. His mother was distantly related to the Danish composer A.P. Berggreen. Klenau studied composition and violin at the conservatory in Copenhagen and then at Hochschule für Musik in Berlin. Klenau made a grand career for himself as a conductor and did a lot to promote new music. In Copenhagen he conducted new music, where he became co-founder of the Danish Philharmonic Society. Around 1939-40, Klenau returned to Denmark from Germany where he continued to compose until his death in 1946. Klenau's works have been forgotten or neglected for decades, primarily because he was - wrongly - considered to be German-friendly during World War Two.



Anmeldelse af ur-opførelsen af Michael Kohlhaas i Stuttgart 1933
Review of the world-premiere of Michael Kohlhaas in Stuttgart 1933



Paul August von Klenau:
 9. symfoni, 1. sats, DR SymfoniOrkestret,
 Dirigent: Michael Schönowandt

Paul August von Klenau:
 9th Symphonie, 1st movement,
 Danish National Symphony Orchestra,
 Conductor: Michael Schönowandt



Ludolf Nielsen

OPERAER

Uhret
Isbella
Lola

★ 1876 Nørre Tvede † 1939 København

Ludolf Nielsen was one of the most significant composers after the previous turn of century. While connoisseurs today appreciate his grandiose symphonies, in his lifetime he had more success with lieder and the ballet *Lackschmi* (1921). Nielsen's early works are written in the Nordic, late romantic style. After World War One, a great milestone in Nielsen's world view, his romantic tone language gave way to a more impressionist, cool timbre world. From the middle of the '20s, Nielsen disappeared – despite the more modern tendencies in his music – completely in the shadow of Carl Nielsen. In 1926, Nielsen got employed at Statsradiofonien, known as Danish Radio, and wrote the first radio play music. In the last years of his life his creative urge was almost paralysed by the emotional consequences of a car accident and an illness in the thyroid gland.

Of his three operas only *Isbella* (1915) was performed at the Royal Danish Theatre. Carl Nielsen's rejection in 1907 made his successor Georg Høeberg say, "It is the greatest injustice ever committed." The performances were big triumphs.

Ludolf Nielsen var en af de mest betydningsfulde komponister efter forrige århundredeskifte. Mens operakendere i dag sætter stor pris på hans stort anlagte symfonier, havde han i sin livstid mere succes med sine lieder og med balletten *Lackschmi* (1921). Niensens tidlige værker er skrevet i tråd med den nordiske senromantiske stil. Efter 1. verdenskrig, som sætter en stor milepæl i Niensens verdensbillede, viger det romantiske tonesprog for en mere impressionistisk, kølig klangverden. Fra midten af 20'erne forsvandt Nielsen – på trods af de mere moderne tendenser i hans musik – helt i skyggen af Carl Nielsen. I 1926 fik Nielsen en ansættelse ved Statsradiofonien, der idag er det vi kender som Danmarks Radio, og skrev den første hørspilsmusik til radioen. I hans sidste leveår blev hans skabertrang næsten helt lammet af de mentale følger efter et biluheld og af en sygdom i skjoldbruskkirtlen.

Af hans 3 operaer blev kun *Isbella* (1915) opført på Det Kongelige Teater. Carl Niensens afvisning i 1907 fik hans efterfølger Georg Høeberg til at sige: "Det er den største Uretfærdighed, der er begaaet". Opførelserne blev en stor triumf.

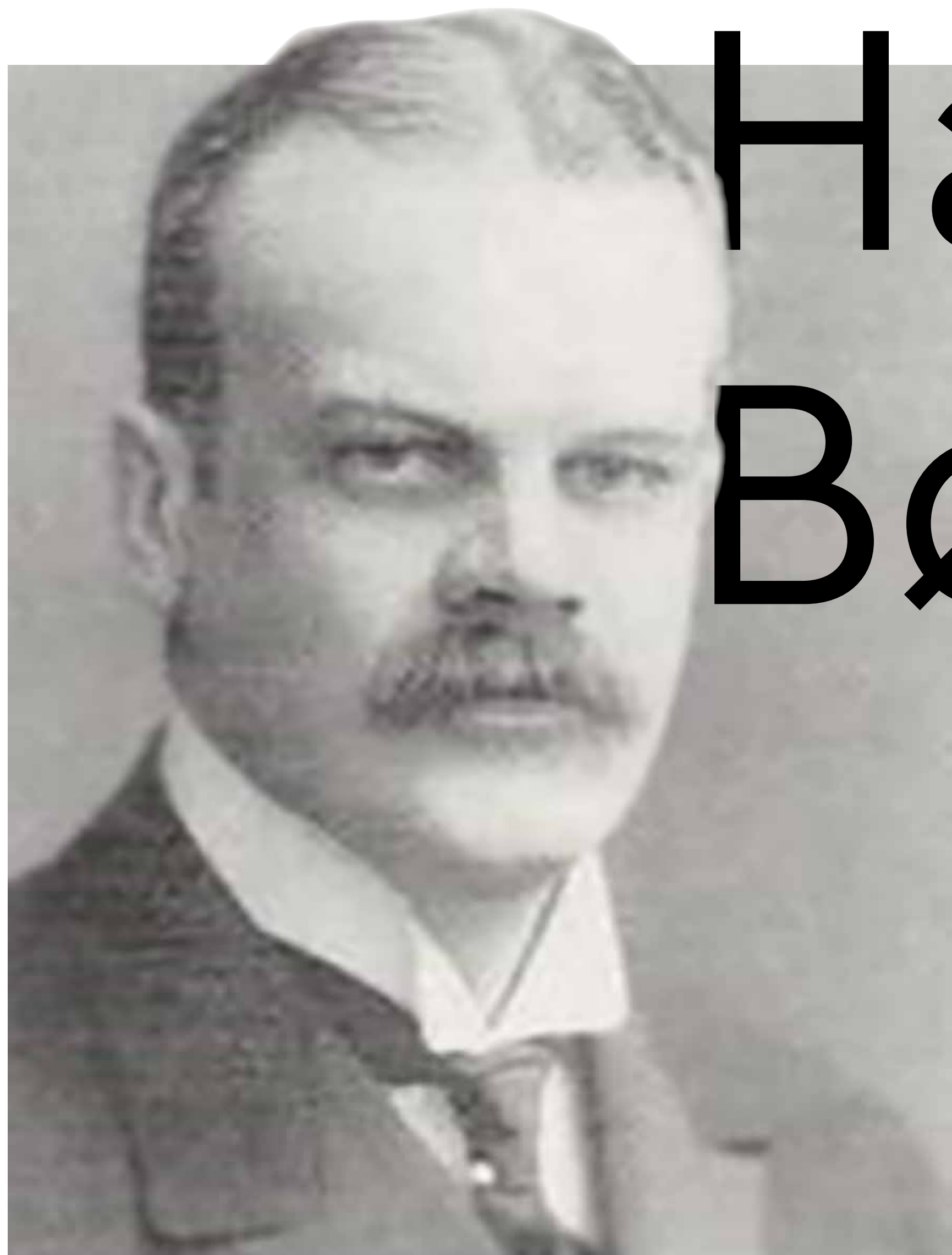


Ludolf Nielsen: 3. symfoni, 2. sats,
Bamberg Symfoniorkester,
Dirigent: Frank Cramer

Ludolf Nielsen:
3rd Symphony, 2nd movement,
Bamberg Symphony Orchestra,
Conductor: Frank Cramer



Balletten Lackschmi (1921)



Hakon Børresen

OPERAER

Den Kongelige Gæst
Kaddara

★ 1876 København † 1954 København

When he was nineteen, Børresen approached his salesman father with his wish to become a composer. His reluctant father sent him to the famous composer and conductor Johan Svendsen for a professional evaluation. Svendsen was impressed by the young talent and not only accepted him as a pupil, but also conducted the premiere of his 1st Symphony in 1901. In the following years, Børresen travelled to Germany, Belgium and France and met many famous colleagues of his day. After his return to Denmark he split his time between Copenhagen and Skagen, where he rented a summer house and became friendly with many of the famous Skagen painters.

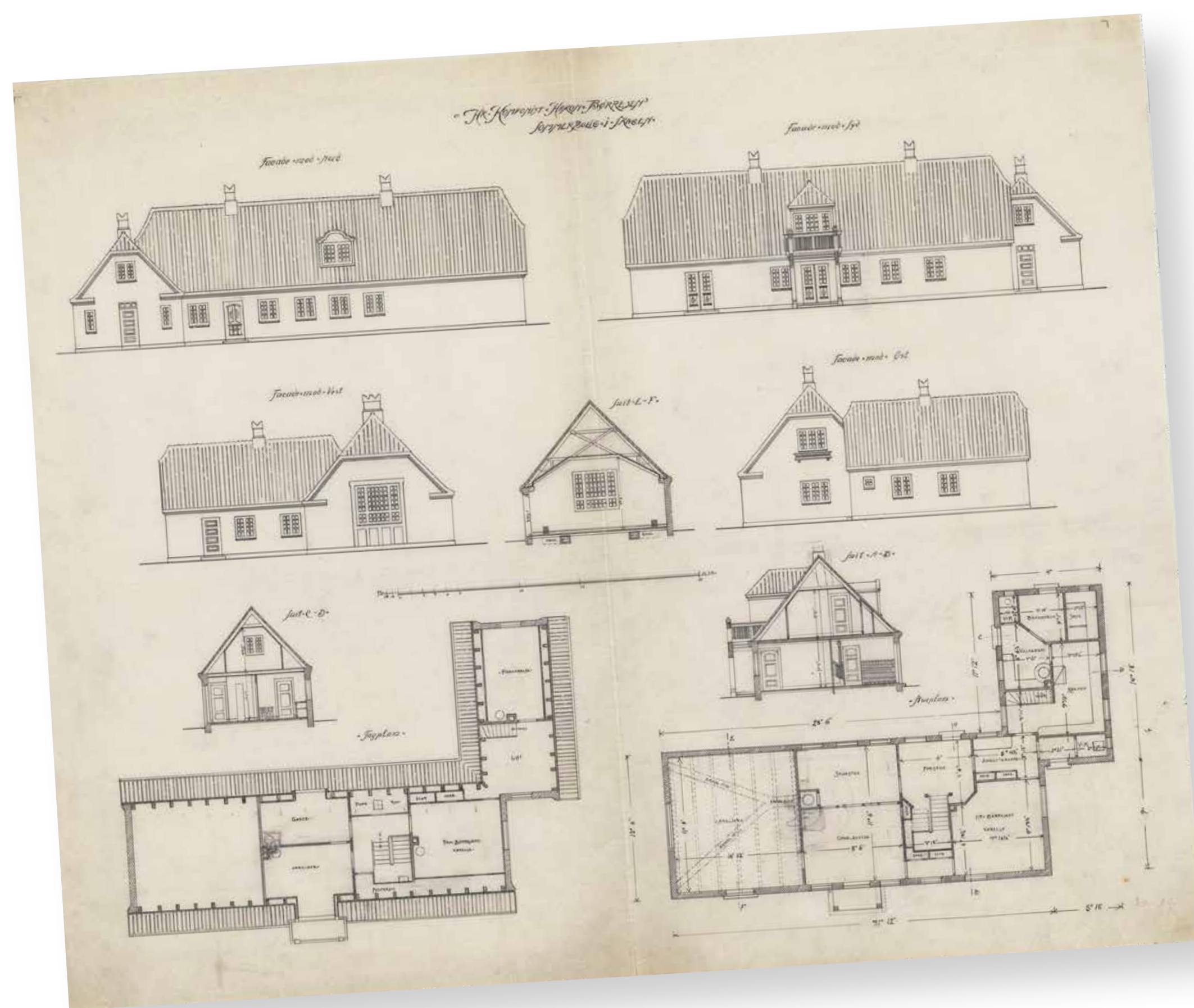
In 1919, the premiere of his first opera *Den Kongelige Gæst* after Henrik Pontoppidan's novel was a rousing success. In 1924, he became president of the Danish Composers Association and in 1935 was one of the founding fathers of the Music Council in Denmark.

A dedicated late Romantic composer, he ignored all modernist tendencies and stayed faithful to the tradition of Tchaikovsky and Svendsen.

Da han var 19 år, henvendte Børresen sig til sin far, en sælger, med ønsket om at blive komponist. Hans far sendte ham modstræbende til den berømte komponist og dirigent, Johan Svendsen, til en professionel evaluering. Svendsen var imponeret over det unge talent og accepterede ham ikke blot som elev, men dirigerede også premieren af hans første symfoni i 1901. I de følgende år rejste Børresen til Tyskland, Belgien og Frankrig og mødte mange berømte komponister fra sin tid. Efter at han kom tilbage til Danmark, delte han tiden mellem København og Skagen, hvor han lejede et sommerhus og blev venner med mange af de berømte Skagensmalere.

I 1919 var premieren på hans første opera, *Den Kongelige Gæst* efter Henrik Pontoppidans roman, en stor succes. I 1924 blev han formand for Dansk Komponistforening, og i 1935 var han en af stifterne af Dansk Musiker Forbund.

Som engageret senromantisk komponist ignorerede han alle modernistiske tendenser og forblev trofast overfor Tsjajkovskijs og Svendsens tradition.



Tegninger af Hakon Børresens sommerhus i Skagen
Drawings of the summer house of Hakon Børresen in Skagen

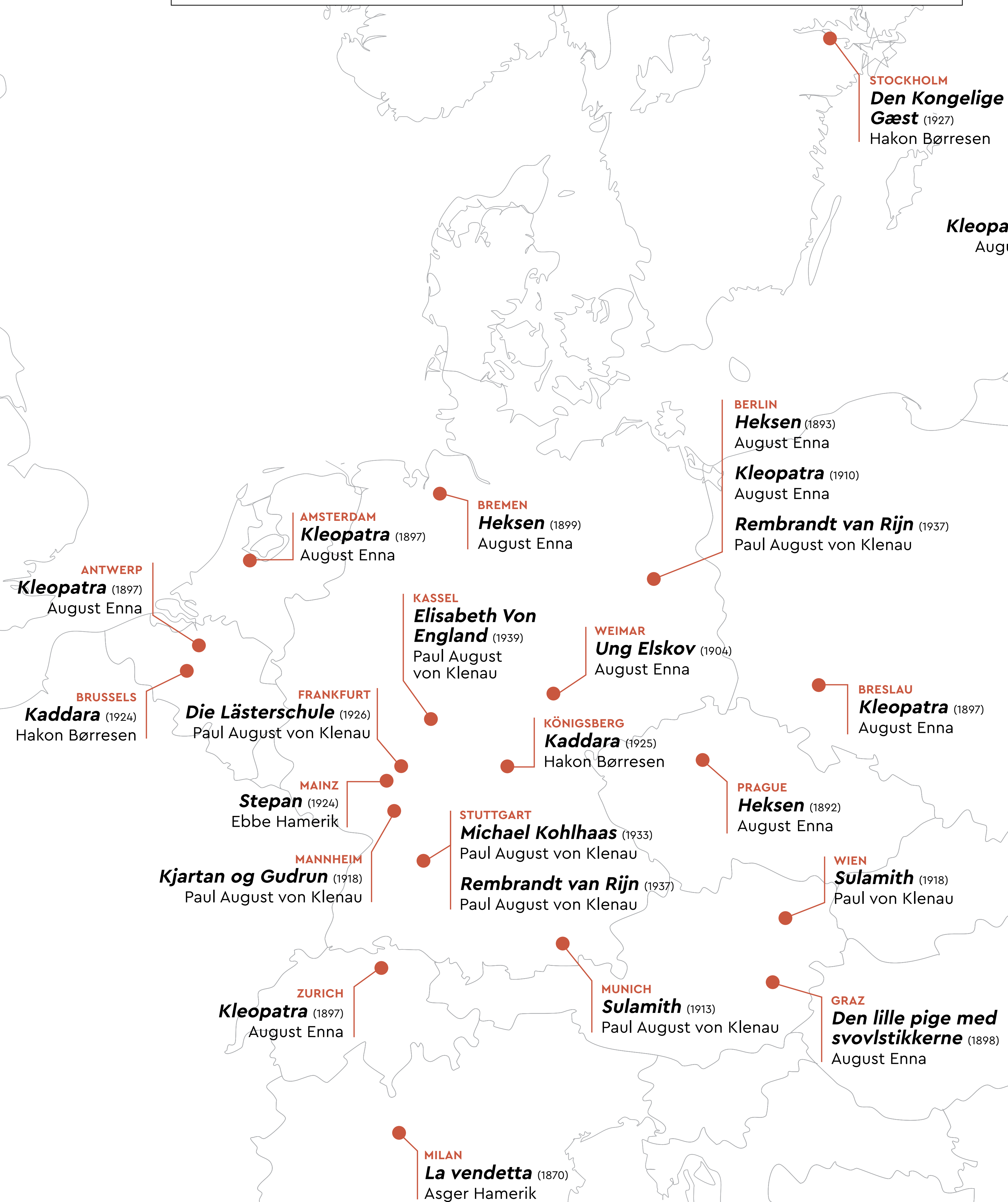


Hakon Børresen: Violinkoncert i G-dur,
1. sats, Aalborg Symfoniorkester,
Violin: Rebecca Hirsch,
Dirigent: Owain Arwel Hughes

Hakon Børresen: Violin Concerto in G major,
1st movement, Aalborg Symphony Orchestra,
Violin: Rebecca Hirsch,
Conductor: Owain Arwel Hughes



Danske glemte operaer på europakortet (udvalg) Danish Forgotten Operas on the European Map (selection)





Video trailer til August Enna *Kleopatra* på Den Jyske Opera 2019
Interview med instruktør Ben Baur
Interview med dirigent Joachim Gustafsson

⋮ Video trailer for August Enna *Kleopatra* at Den Jyske Opera 2019
⋮ Interview with Stage Director Ben Baur
⋮ Interview with Conductor Joachim Gustafsson