ERIK BERGMAN

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TT = 52.07

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UNION BANK OF FINLAND

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ERIK BERGMAN has been hailed as the strongest musical personality to have emerged from Finland since Sibelius: a composer who has created a unique world and whose musical language has become ever richer and more personal. Born in 1911, he studied musicology, literature and aesthetics at Helsinki University and composition and piano at the Helsinki Conservatory (now the Sibelius Academy). Following further study with Heinz Tiessen at the Berlin Hochschule für Musik, he was awarded his diploma in 1936: “in addition to an impressive technique, he possesses real musical imagination and a powerfully individual voice”. He gave concerts of his own works in 1941 and 1945 but by the end of the decade, realising his language had developed so far from familiar tonality and neo-classicism that it was on the cusp of dodecaphony, he felt himself in need of further guidance and joined Wladimir Vogel’s masterclass in Ascona. Here, apart from learning orthodox twelve-tone techniques, he had the chance to talk to his composition problems with someone outside the Finnish establishment. Bergman’s breakthrough came in 1953 with one last non-dodecaphonic work, the cantata Ruubale, which was the first piece to reveal his fascination with the Orient, and attracted the attention of Sibelius himself. But his mature language was only fully to flower in the late fifties and early sixties. Major works from this period include: Aubade, Simbolico and Circulus for orchestra, the Concertino da camera, the cantatas Aton and Sela and the choral pieces Fäglarna and Drei and Vier Gefallenliefer.

Although dodecaphony played an important role in the development of several younger Finnish composers at the same period, Bergman remained effectively alone in adopting a multi-dimensional serial technique and adopting it for his own purposes in which interweave colour and rhythm were paramount. Serialism offered Bergman one way of avoiding not only the faded colours of an outgrown European-Romantic tradition but also the deliberate monochromy of neo-classicism: other avenues were opened up by his acquaintance with early music, the studied plainsong at the Vatican Music Academy and with the music of cultures of the Near and Far East.

Bergman has travelled widely, collecting musical instruments and investigating the roots of European music. Although his own music is rich in ambiguitas and operates on many levels, he has become in later years more and more interested in music on the threshold of silence and ‘refined primitivism’. This latter could be described as a synthesis of primary colours and melodies of two or three notes with studies in refined tone colours and complex harmonic textures (often achieved through the use of controlled improvisation). The seventies and eighties have seen an outpouring of orchestral, instrumental and choral music of the highest quality. In addition to four concertos (for cello, flute, piano and violin), he has written three major orchestral works (Colori ed Improvisazioni, Arcitica and Ananke), the choral works Nox, Harkor Sulta, Barro Thoidel, Lapponia, Nea, Sim Bann Burn and Lemminkäinen, and a string of instrumental pieces, notably the chamber symphony Silence and Eruptions. The composer is now at work on an opera to be premiered in 1990.

Bergman’s influence on Finnish musical life has been deep and wide-ranging. In particular his work as a choral trainer and director of Akademiska Singföreningen, Muntra Mustikanter and the Helsinki Catholic Church Choir has had a decisive impact. From 1953-71 he was a member of the State Expert Committee on Music and from 1963-70 professor of composition at the Sibelius Academy as well as holding numerous other positions of trust and writing music criticism. In 1961 he was made a foreign member of the Royal Swedish Academy of Music, in 1965 he was awarded the Whirl International Sibelius Prize, in 1978 and 1982 he received honorary doctorates from Finnish universities and in 1982 became a titular member of the Academy of Finland.

Bergman’s music is receiving increasing international recognition. Recent works have been premiered in Washington, Cologne, Münster, Ulm and Wismar and heard as far afield as Moscow, Tokyo and Peking. Following two all-Bergman concerts in Washington and New York in 1983 the press wrote: ‘One of the most important and interesting composers alive today’. Bergman has developed his own highly original and expressive departures from the twelve-tone system and uses them with a skill and an emotional and artistic impact that are all his own. His music is inventive, imaginative and compelling. [Jeremy Parson]
NOX
op 65 (1970)
for baritone, mixed chorus, flute, cor anglais
and percussion (two players)

Words by Salvatore Quasimodo, Hans Arp,
Paul Eluard and TS Eliot

During the summers after their marriage in 1961 Erik Bergman and his wife, the poet Solveig
von Schultitz rented a small house on a wooded hill above Aesona, near Locarno. Von Schultitz
wrote: 'The tall cedar on the terrace, the lightning falling on Lake Maggiore below, the grand
piano in the house's only room, and the array kettled that Erik so patiently tuned are for me the
background to the music conceived there. At one stage Erik toyed with setting Angelus Silesios
whose quiet thoughtfulness seemed so in place in the leafy calm surrounding the house. But
somehow it seemed natural, in this cosmopolitan atmosphere and with the small town's well-stocked
and inviting bookshop within easy reach, to look for poems in a variety of languages around a
common theme. Four different poetic responses to the theme of Night inspired Nox: the bizarre
in Hans Arp, the meditative in Quasimodo, the ecstatic in TS Eliot and the delicately refined in
Eluard's love poetry.'

An important role in Nox is played by ostinato technique which is used to mirror the way feelings
and moods appear to exert a greater hold over one at night-time than in the day. The clusters
of the first movement evoke the gathering dusk in a drowsy 'dormino' while the second, by way
of contrast, portrays the virile element of the forces of the night through an insistent hammering
on the xylophone. The third movement gives expression to love in its lyrical form: the fourth is
a joyful dance around a midnight bonfire - the insignificant flute motive of the opening gradually
growing into a dance, at first grazioso, then wilder and wilder, culminating in ecstasy.

Nox was commissioned by Levande Musik, Gothenburg, Sweden, and first performed there on
20 April 1970 by the Gothenburg Conservatoire Chorus with Bo Arna Olsson, baritone,
conducted by Gösta Ohlin. The Finnish première was given in Helsinki in October of the same
year by the Finnish Radio Chamber Choir as part of the Nordic Music Days.

Jeremy Parsons / Erik Bergman

BIM BAM BUM

op 80 (1976)
for reciter, tenor, male chorus,
flute and percussion

Words by Christian Morgenstern

First recording

Bergman has always felt a special affinity with the whimsical German poet Christian Morgenstern,
a rich source of inspiration over many years, and the Drei and Vier Galgenlieder, written respectively
in 1959 for Akademiska Sangforeningen and 1960 for the Kammersprecherchor Zürich, belong among his most popular pieces. When the Swedish student male chorus Orpheus Drängar asked him for a new work to celebrate the 500th anniversary of Uppsala University, Bergman came to a conclusion and at these 'fantastical grotesques and subtly humorous gallows-songs which spring from the child in every man'. The result was Bim Bam Bum which was premiered by Orpheus Drängar under its conductor Eric Ericson on 23 April 1977 in Uppsala with Rolf Linder as soloist. Orpheus Drängar has been closely associated with Bergman's music and Eric Ericson has written: 'Few choral composers have made such a powerful impression on me as Erik Bergman, particularly with his male chorus pieces. During the fifties and sixties he broke radically with tradition and struck out alone. But in his dual capacity as composer and conductor, he had his feet firmly on the ground: he knows his instrument and his innovations are solidly grounded in his artistry. It was largely thanks to his music that we learned to master new choral languages and his works have since become keystones in our repertoire at home and abroad.' It might be added that Bim Bam Bum has also become a cornerstone in the repertoire of the Helsinki student choir Ylioppilaskunnan laulajat which has taken it as far afield as China, Japan and the Philippines. In addition to a flute, Bim Bam Bum calls on an unusual array of percussion played by the single percussionist and members of the chorus — tubular bells, flexatone, jew's harp, conch shell, guiro, temple-blocks, reco-reco, ragasala and prepared piano. The third movement 'Fish's Night Song' presented a real challenge to the composer's powers of invention with its text of mute typography. Through its lay-out on the page, Morgenstern's dashes and brackets contrive to suggest a watery and misty world; but the symbols themselves are those used in poetically analysis. Is this then the perfect poem which can never suffer from translation? Only the quantity marks are given and the reader is left to imagine the absent words in his own language! Bergman's musical response is equally witty: Morgenstern's wordless poem is set entirely with unpitched notes. The last movement is not tongue-in-cheek: Bergman has his effete city-dweller lament his allergic reaction to a meadow in the form of a 'yik', the traditional song of the Lapins that expresses their sense of total identification with the natural world. (Just before the end Bergman even manages to include the Hebrew word for 'fly' — 'azgor' — in the chorus!).

Jeremy Parsons

FAGLARNA

op 56a (1962)
for baritone, five solo voices, male chorus, percussion and celesta

Words by Solveig von Schoultz

Faglarna was written to celebrate the 120th anniversary of the student male chorus Akademiska Sangforeningen, and was first performed on 6 April 1963 in Helsinki with Matti Lehtinen, a long-standing champion of Bergman's music, as soloist. It was also included in the programme of the
1964 ISCM Music Days in Copenhagen, and heard in London (Camden Festival) and Paris in 1967 when the Finnish Radio Chamber Choir made its first appearances outside Scandinavia.

Bergman’s achievements in choral music must be counted among the most significant in post-war Europe, not least the wealth of new works he has written for his own male choirs, Akademiska Sangforeningen (the oldest choir in Finland, which Bergman conducted from 1950-69) and Musikanter (which he conducted from 1951-78). He has been particularly interested in training and working with amateurs and in demonstrating how near the professional such choirs can come. They provided him with a laboratory for exploring the expressive possibilities of the human voice and he was able to prove that, while the degree of difficulty might at first seem high, the singers were gradually able to master more and more. At the same time as stimulating enthusiasm for modern music, he also preserved the best of the existing repertoire and extended it backward in time to the Renaissance.

Bergman has developed a broad palette in which declamation, Sprechgesang, singing through consonants, whispering, whistling, glissandi, clusters and improvisation all serve the interpretation of the text and the musical form. The range of his choral works is remarkable, covering a spectrum from the mischievous to the mystical. On numerous occasions he has turned to leading writers in Swedish, especially Finland-Swedish poets, for the texts of his male chorus pieces, and at least six times has set words by his wife. She has described how ‘when the composer’s experience coincides with one’s own, the poem seems to expand and grow beyond itself. This has been the case with my words in two of Erik’s most intense and best-known pieces for male chorus. Both have to do with birds and flight, clearly important symbols for us both. (Bergman has even called his flute concerto Birds in the Morning). Swansbill/Cygnaeus was our first collaboration and in its way unique — but I was perhaps even more conscious of a new dimension when Erik premiered Faglarna. In my poem, the single bird had flown in front of the flock through a sea of black night towards the far-off light of morning. In Erik’s setting the baritone had to plunge through vast banks of cloud that reared up and threatened to overwhelm him, while behind him the flock swelled in the speaking chorus to millions of rushing wings, a violent roar with voices faltering and crying to each other, until the vibratone trembled up in space like a heavenly sign that enough was enough. The darkness had died away and silent wings beats now carried the flock toward ‘the sea of gentle light’. It had not only been night and morning but something much more: humanity’s own passage towards light. Those birds were perhaps to fly the highest in Erik’s whole output for male chorus. What more can I say, I who flew alongside?”

Jeremy Parsons
HATHOR SUITE

op 70 (1971)

for soprano, baritone, mixed chorus, flute, cor anglais, harp and percussion (two players)

Words by Siegfried Schott after ancient Egyptian texts

First recording

In 1959 Bergman composed Aton, a setting of Pharaoh Athenaton’s Hymn to the Sun for baritone, reciter, chorus and orchestra. Shortly afterwards, he and his wife visited Egypt for the first time where she remembers ‘my surprise - and his too - when one evening by the pyramids we experienced again the mood of mystery, almost desolation, at the onset of night, so precisely conjured up by the baritone in the third movement of Aton’. Years later Bergman’s thoughts returned to that atmosphere and the result was the HATHOR SUITE. Commissioned by Finnish Radio, it was premiered in Helsinki on 26 November 1971 by Taru Valjakka, Matti Lehtonen, the Finnish Radio Chamber Choir and members of the Finnish Radio Symphony Orchestra conducted by Harald Andersen as part of the composer’s 60th birthday celebrations.

The Suite is based on ancient Egyptian cult texts, many of them preserved in the temple of Dendera (some 30 miles north of Luxor) dedicated to the cow-goddess Hathor. The temple was built by the Ptolemies and Roman successors of Alexander the Great, but the texts enshrine religious ideas from remotest times. Hathor was considered the consort of the sun-god Re (or Ra). She was the night sky, ‘Lady of the Stars’, whose womb protected Re until his rebirth at the start of a new day. (Venus Aphrodite, similarly, was associated with the Morning/Evening Star). Much of the goddess’s power derived from her function as the eye of Re. This power might be destructive, as when Hathor began the slaughter of mankind and was restrained only by a ruse that made her drunk. There was delight and licence in her worship. Her hymns make ecstatic reference to the rhythms of the drum and the rattle of the sistrum. Though a goddess of many musics, Hathor was particularly worshipped in the sound of the sistrum. Pharaoh wielded the instrument in many scenes at Dendera, delighting the goddess and appeasing her. Pharaoh was the god Horus incarnate (Horus, like Re, was a hawk-headed sun-god), and many texts associate Hathor with Horus of Edfu. She went on annual pilgrimage to Edfu, borne on her boat called ‘Great in Love’. The benign cow, goddess of love and music, Hathor cared for her people in life and death, in Egypt and in foreign parts. She epitomised the good life in Egypt, and was associated with the most prized Egyptian imports, incense, myrrh, and above all the gleaming gold of the south.

In the HATHOR SUITE, each of the five movements uses the harp and percussion in a different way; the chorus too is treated with great variety. The first movement is a song of praise to the goddess’ - ‘the Golden One’s’ - power and glory. In the second movement, the glissandos and changing vowel sounds of the chorus wind around a harp ostinato while the soprano soloist in her lowest register duets above with the cor anglais. The third movement is based on an ostinato rhythm in 7/8 - ‘Pharaoh comes to dance’ - and in the ecstatic final bars the chorus joins in with handclaps and oriental dance cymbals. In the fourth movement the vibraphone and female chorus have a chord which gradually expands to include all twelve chromatic notes as accompaniment to the baritone, while the flutes create the sound of sound to echo the text's glorification of Hathor. The fifth movement celebrates the goddess as ‘lady of the dance, mistress of the music’.

Robert Anderson/Erik Bergman
NOX

I
Alcmene
Dormono le cime dei monti
e le vallate interno,
i decivi e i terreni;
dormono i rettili, quanti nelle specie
la nera terra allo,
le fiere di selva, le varie forme di api
i nostri nei tono copo dei mari;
dormono le generazioni
degli uccelli dalle lunghe ali.
Salvatore Quasimodo

II
Schwarze Eier
Die Phaese springen wie Böcke in ihr Zeit.
Es ist silbern von silbernen Wellen umschlungen.
Petschen knallen und aus den Bergen kommen
Die schlechtgeschlafenen Schatten der Hirten.
Schwarze Eier und Narrenschellen stürzen
Von den Blumen.
Gewitter pusten und Trümmerlaufs begreifen
Die Öfen des Esels.
Flügel streifen Blumen.
Quellen regen sich in den Augen der Eber.
Hans Arp

From Alcmene
The hilltops and valleys
all round, the slopes,
the ravines, are asleep.
The reptiles, all types
that the black earth breeds,
beasts of the woods, bees of all kinds,
monsters of the seas’ deep dark are asleep.
Generations of long-winged
birds are asleep.
Translated by Jack Devan

Black Eggs
The rivers leap like bucks in their tents.
It is silver surrounded by silver waves.
Whips crack and from the mountains come
The unkempt shadows of shepherds.
Black eggs and sod’s bells
Tumble from the trees.
Thunderstorms beat and drums jump
On the ass’s ears.
Wings brush flowers.
Springs well up in the boar’s eyes.
Translated by Keith Bosley

III
Un seul sourire
Un seul sourire dissout
Chaque étoile à la nuit montante
Un seul sourire pour nous deux
En l’air et en te yeux ravis
Contre la masse de la nuit
Trouvait sa flamme dans mes yeux.
J’ai vu par besoin de savoir
La haute nuit créer le jour
Sans que mes changement d’apparance.
Paul Eluard

IV
East Coker (fragment)
The dahlias sleep in the empty silence.
Wait for the early owl.
In that open field
If you do not come too close, if you do not come too close,
On a summer midnight, you can hear the music
Of the weak pipe and the little drum
And see them dancing around the bonfire
The association of man and woman
In dancing, signifying matrimonie -
A dignified and commodious sacrament.
Two and two, necessary continuation,
Holding one other by the hand or the arm
Whiche betokeneth concorde. Round and round the fire ...
TS Eliot

One smile
One smile was arguing over
Every star as night came on
One smile for the two of us
And the blue in your rapt eyes
Against the mass of night
Found its flame in my eyes
Nearing to know I have seen
High night create daylight
Without our chancing appearance.
Translated by Keith Bosley
BIM BAM BUM

Bim Bam Bum
Ein Glockenton fliegt durch die Nacht,
as hätt er Vogelflügel;
er fliest in römischer Kirchentraut
wohl über Tal und Hügel.
Er sucht die Glockentönin BIM,
die ihm vorausgelegen;
d. h., die Sache ist sehr schlimm,
sie hat ihn nämlich betrogen.
‘O komm’, so ruft er, ‘komm, dein BAM erwartet
dich voll Schmerzen.
Komm wheeler, BIM, geliebtes Lamm,
dein BAM liebt dich von Herzen’

Doch BIM, dass ihr nur alle wisst,
hat sich dem BUM ergeben,
der ist zwar auch ein guter Christ,
allerdient ist es eben.
Der BAM fliest weiter durch die Nacht
wohl über Wald und Lichtung.
Doch, ooh, er fliest unruhig! Das macht,
er fliest in falscher Richtung.

Bim Bam Bum
A clang wings birdlike through the night,
at flying he’s no failure;
over hill and dale he takes his flight
in Catholic regalia.
He’s looking for the she-clang BIM
whose flight has far outpaced him —
i.e., the matter is most grim;
another has displaced him.
‘O come’, he calls, ‘your faithful BAM
has waited since we parted.
O come back, BIM, beloved lamb,
your BAM is broken-hearted!’

But BIM, to let you know it all,
has fallen for BONG’s flirtations:
he is an Evangelical,
and that’s just what the matter is.
Poor BAM flies onward through the night
high over wood and clearing.
But, ooh, all in vain his flight
for he has faulty steering.

Der Seufzer
Ein Seufzer lief Schüttelschub auf nächtlichem Eis
und träumte von Liebe und Freude.
Es war an dem Stadtwall, und schneeeweiß
glänzten die Stadtwallgebäude.

Der Seufzer dacht an ein Madenlein
und blieb erglühtend stehen.
Da schmolz die Eisbahn unter ihm ein —
und er sank — und ward nimmer gesehen.

Ein nervöser Mensch  
Ein nervöser Mensch auf einer Wiese
wäre besser ohne sie daran;
darum seh er, wie er ohne diese
(meistens mindestens) leben kann.

The Sigh
A sigh was skating on ice by night
and of love and joy was dreaming.
Twas up on the ramparts, and snow-white
the battlements all were gleaming.

The sigh mused on a maiden fair
and glowed with love’s sweet fever.
The ice gave way, it lowered in air
then disappeared for ever.

Fish’s Night Song

A Nervous Man
A nervous man waxing bucolic
would be far better off waxing not;
so before he becomes melancholic
let him seek a less troublesome spot.
Kaum, dass er gelegt sich auf die Gräser, 
nahm der Ameis, Heuschrecke, Müll und Wurm, 
nahm der Tausendfüsser und Ohrblasen, 
und die Hummel ruft zum Sturm.

Ein nervöser Mensch auf einer Wiese 
tut drum besser, wieder aufzustehen 
und dafür in andere Paradiese 
(ein)shalber: weg zu gehen.

* Ursprüngl. Gedichttitel – PHILANTROPISCHE
Christian Morgenstern

He has hardly stretched out in the grasses 
when ant, grasshopper, worm, 
millipede, earwig marches passes 
and the humming bee hums up a storm.

A nervous man waxing locustic 
had better go (e.g. elsewhere) 
and find Edens where he can frolic 
where insects won't get in his hair.

* Original title – PHILANTHROPIC
Translated by Keith Bosley

FÄGLARNA

The Birds
O let me be a bird that flies in front 
with pearly breast though I am blue as night, 
and let me rush ahead, and drowned in mist 
may I cry: I believe, believe in light.

Space is all darkness and our sight is dark 
and I am dark. And yet we feel the pull 
of a mysterious joy we cannot see 
towards a meeting, hidden, wonderful.

Serried we fly; and flock on flock we dive 
into the headlong dusk. Soft quickenings 
of heart hurry us on and at our back 
oh, slowly dawning, millions of wings.

HATHOR SUITE

Die Goldene erscheint am Bug des Sommerschiffes 
Re liebt sie 
Die Macht der Tagesbarke 
Re liebt sie 
Dein Ruhm erreicht die Mittelmeerinseln 
Re liebt sie 
Re zog aus. Deine Schönheit zu sehen 
Re liebt sie 
Die Tore des Himmels sind offen. 
Eine Gottheit steht aus. 
Sieh, die Goldene ist gekommen!
Die Goldene ist in den Vogelreichen. 
In den Stätten ihrer Lust. 
Duo bist glücklich, glücklich, o Goldene.

Far, far away the sea of gentle light. 
Closer it draws, immense, unknown, unheard. 
Question our eye, ask why it is so bright! 
Begone, darkness, begone. We come with word.

Translated by Keith Bosley

1

The golden one appears at the sun-ship’s prow 
Re loves her.
The power of the day-huge 
Re loves her.
Your glory reaches the Mediterranean islands 
Re love her.
Re set out to behold her beauty 
Re loves her.
The gates of the sky are open. 
A divinity comes forth.
Behold, the golden one has come!
The golden one is in the bird-pools. 
In the abodes of her pleasure.
Your arc glad, glad, O golden one.

1
II
Der Himmel hat die Nacht getragen.
Der Himmel hat die Nacht geboren.
Die Nacht gehört ihrer Mutter.
Mir gehört die Ruhe der Gesundheit.
Nach, gib mir Frieden,
so gebe ich dir Frieden.
Nach, las mich ruhen,
so lasse dich ruhen.
Vertrieben ist der Abend.
Zerbrochen ist sein Stock.
Gepeilt ist sein Kessel.
Sein übles Wasser ist ausgelaufen.

Die Nacht gehört ihrer Mutter, der Goldenen.
Mit gehört die Ruhe des Lebens.

III
Pharao kommt, zu tanzen.
Er kommt, zu singen.
Gebieterin, sieh, wie er tanzt!
Frau des Horus, sieh, wie er springt!

Pharao mit kunstvollen Händen,
mit reinen Fingern.
Gebieterin, sieh, wie er tanzt!
Frau des Horus, sieh, wie er springt!

The sky has carried the night.
The sky has given birth to the night.
The night belongs to its mother.
To me belongs the quiet of health.

Night, give me peace
And I will give you peace.
Night, let me rest
And I will let you rest.

Evening is driven away.
Its rod is shattered.
Its cauldron is cracked.
Its evil water has run out.

The night belongs to its mother, the golden.
To me belongs the quiet of life.

IV
Pharao comes to dance.
He comes to sing.
Mistress, see how he dances!
Wife of Horus, see how he leaps!

Pharao with fragrant hands,
with clean fingers.
Mistress, see how he dances!
Wife of Horus, see how he leaps!

Er opfert ihn Dir,
den Weintrank.
Gebieterin, sieh, wie er tanzt!
Frau des Horus, sieh, wie er springt!

Sein Herz ist lauter, sein Inneres offen,
kein Dunkel ist in seiner Brust.
Gebieterin, sieh, wie er tanzt!
Frau des Horus, sieh, wie er springt!

O gold! Wie schön sind diese Lieder,
wie das Lied des Horus selbst.
Pharao singt und tanzt.
Er ist der Knabe, der das Sistrum schüttelt.

Du Schöne,
Du Herrin, Du Grosse,
Du zauberreiche,
Du, deine herrliche Herrin,
Du Gold der Göttler,
Dir heischt Pharao,
gib, dass er lebt.

Du sietst ihn, Hathor, seine Herrin,
vom Südhimmel her.
Du erblickst ihn, Hathor, seine Herrin,
vom Osthorizont her.
Du hörest ihn, Flammende,
vom Ozean her.

He offers you
this jug of wine.
Mistress, see how he dances!
Wife of Horus, see how he leaps!

His heart is pure, his inner self open.
no dark is in his breast.
Mistress, see how he dances!
Wife of Horus, see how he leaps!

O gold! How fair those songs,
as the song of Horus himself.
Pharao leads the singing.
He is the fellow who shakes the sistrum.

O fair,
O sovereign, O great one
full of enchantment,
you, his sovereign lady,
you gold of the gods,
Pharao honours your grant him long life.

You see him, Hathor his lady,
from the southern sky.
You glimpse him, Hathor his lady,
from the eastern sky.
You hear him, O flaming,
from the ocean.
Du siehst ihn, Gold,
vom Himmel und von der Erde hier.
Du siehst ihn, Hathor.

Wir tanzen für Deine Majestät.
Wir preisen Dich
bis an die Höhe des Himmels.
Du bist die Gebieterin der Szepter,
der Halbkette und des Stimbals,
die Gebieterin der Musik,
für die man spielt.

Wir preisen täglich Deine Majestät
von Abend bis die Erde hell wird.
Wir trommeln vor Dir, Herrin in Dendera.
Wir preisen Dich mit Taktgesängen.

Du bist die Gebieterin des Jubels,
die Herrin des Tanzes,
die Gebieterin der Musik,
die Herrin des Harfenspiels,
die Gebieterin des Reigens,
die Herrin des Kranzbindens,
die Gebieterin der Myrrhen,
die Herrin des Springens.

Wir rühmen Deine Majestät.
Wir preisen Dich.


Wir erheben Deinen Ruhm
über Göter und Göttinnen.

Words by Siegfried Schott
after ancient Egyptian texts.

NEW LONDON CHAMBER CHOIR was formed in 1981 by James Wood to specialise in 20th Century music, and to perform this in the context of Renaissance and Baroque music. Since then the NLCC has toured Italy and Switzerland and has appeared at the Huddersfield, Spitalfields, Barbirolli, Edinburgh, Cheltenham and Early Music Centre Festivals, as well as at the Dartington Summer School and the Paris Festival d'Automne, where the choir appeared with the Ensemble InterContemporain at the Théâtre de la Ville. The NLCC broadcasts regularly on BBC Radio 3, has won the contemporary class of Let the People Sing, and appeared several times on BBC2, making a considerable impact as a finalist in the Sainsbury's Choir of the Year Competition. 1986 saw the Choir's return to Paris to give two concerts at the Centre George Pompidou featuring the complete works for chamber choir of Schoenberg and the release of its first record, Joaquín's Hernando Mass coupled with Pierre de la Rue's Requiem.

ENDYMION ENSEMBLE was formed by John Whitfield in 1979 from principals of the National Youth Orchestra and European Community Youth Orchestra, many of whom now hold posts in the leading British orchestras. Their repertoire includes all the major classical works for chamber ensemble and an increasing body of 20th Century and new works. Endymion has appeared at the Spitalfields, Bath, Woolwich, Chester, Greenwich and Huddersfield Festivals and on BBC2 and is regularly heard on Radio 3. Series presented by Endymion have included Mozart wind music, chamber music by Schoenberg, and an extended 50th birthday tribute to Harrison Birtwistle that featured both his chamber works and productions of his operas Punch and Judy and Down by the Greenwood Side. In 1985-86 Endymion mounted a South Bank series of retrospectives of the music of Krusen, Bainbridge, Muldrow and Osborne and in December 1985 presented the first ever education residency circuit for the Regional Contemporary Music Network. Endymion made its European début at the Accademia Santa Cecilia in Rome in November 1984 and in 1987 visits Mexico.

You see him. O gold
from the sky and from the earth.
You see him. Hathor.

V
We make music for you.
We dance for your majesty.
We praise you
to the summit of the sky.

You are mistress of the scriptures,
of the neck-chain and the sistrum,
mistress of the music,
for whom we play.

We daily praise your majesty
from evening till the earth grows bright.
We drum before you, lady in Dendera.
We praise you in measured songs.

You are mistress of the merriment,
lady of the dance,
mistress of the music,
lady of the harping,
mistress of the roundelay,
lady of the garland-woaving,
mistress of the myrins,
lady of the leaping.

We exalt your majesty.
We praise you.

You exalt your glory
above gods and goddesses.

Translated by Keith Booley
JAMES WOOD is equally active as composer, percussionist and conductor. As one of Europe’s leading percussionists he has travelled extensively and since 1983 has been professor of percussion at the Internationale Ferienkurse für Neue Musik in Darmstadt. Performances of his song-cycles Ho Shang Yao have been heard as far afield as China, Indonesia and the Caribbean as well as in Europe. Other recent compositions include a string quartet commissioned by the New Macquarie Concerts, Barong for two pianos and percussion and Phaestos, a large-scale work for choir and chamber orchestra for the NLCC’s 5th anniversary celebrations. In June 1985 James Wood instructed classical classes in the music of Xenakis for the Centre Axanthes in Salzburg and Delphi as part of the official activities of European Music Year.

STEPHEN VARIO was a choral scholar at King’s College Cambridge and in 1977 won a Guggenheim Foundation Scholarship. As a concert artist he has appeared extensively in Britain as well as in Hong Kong, Aachen, Bariocba, Flinders, Göttingen, Hernebeck, Paris, Lyon and Amsterdam in a repertoire ranging from Bach to Webern under such conductors as Gardiner, Hickox, Norrington, Leppard and Rodzinski. He made his French operatic début in les Bourgeoise at Aix-en-Provence, repeating the role in Lyon, and his German début in a television production of Alexander’s Feast. In 1984 he appeared in Solomon in Göttingen and in 1985 in Orlando for Scottish Opera. He is an accomplished recitalist and his extensive discography includes works by Frank Bridge and Finzi as well as orchestral works from Bach, Handel and Purcell to Piaf, Strauss and Nigel Osborne.

PELENPE WAMSLEY-CeKL won the Clara Butt Award at the Royal College of Music and later became a member of the BBC Singers. She worked for English National Opera on their Julius Caesar and on the Spitalfields Festival production of Gluck’s Armide. She sang the role of Mrs Green in Eynhymn Ensemble’s production of Birtwistle’s Down by the Greenwood Side which was seen in London, Dartington and at the Bath Festival. Recent engagements have included the premiere of territorial Words Unheard with the Scottish Chamber Orchestra, Stockhausen’s Stimmung with Singarcde as part of the BBC’s Stockhausen Festival, Webern’s Cantatas and songs at the Cheltenham Festival, and the Chandos recording of Robin Holloway’s Sea Surface Full of Clouds conducted by Richard Hickox. Other conductors she has worked with include Boulez, Hartnick and Leppard.

JOHN POTTER has performed and recorded with most British early music groups and is a member of the Hilliard Ensemble. He has also given many first performances including works by Berio and Stockhausen. In September 1985 he worked on Stockhausen’s opera Drameckog aus Lili at the Royal Opera. Festival appearances have included Aldeburgh, Three Choirs, Utrecht, Flinders and Jerusalem and his latest recordings include works by Monteverdi and Handel.

Le système audio-digital du Compact Disc offre de larges perspectives aux auditeurs et à la diffusion de la musique. L’emploi du son numérique dans la trame musicale permet de moduler la musique à l’infini. Le son numérique de l’infinité contenu dans la musique peut être modifié et le public peut participer à la création musicale à travers le système audio-digital du Compact Disc. Le public devient ainsi acteur de la création musicale, il peut ainsi interagir avec la musique et participer à sa création.
ERIK BERGMAN

Nox (13:18)
1. Alcmene 3:31
2. Schwarze Eier 1:25
3. Un seul sourire 4:19
4. East Coker 2:59

Bim Bam Bum (14:59)
5. Bim Bam Bum 3:28
6. Der Seufzer 1:46
7. Fisches Nachtgesang 5:23
8. Ein nervöser Mensch 4:18

Fåglarna (6:06)
5. I 2:18
6. II 5:35
7. III 3:03
8. IV 3:18
9. V 2:47

Hathor Suite (17:07)

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