

Chandos

CHAN 8478

ERIK BERGMAN

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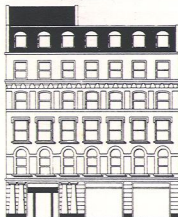
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DIGITAL

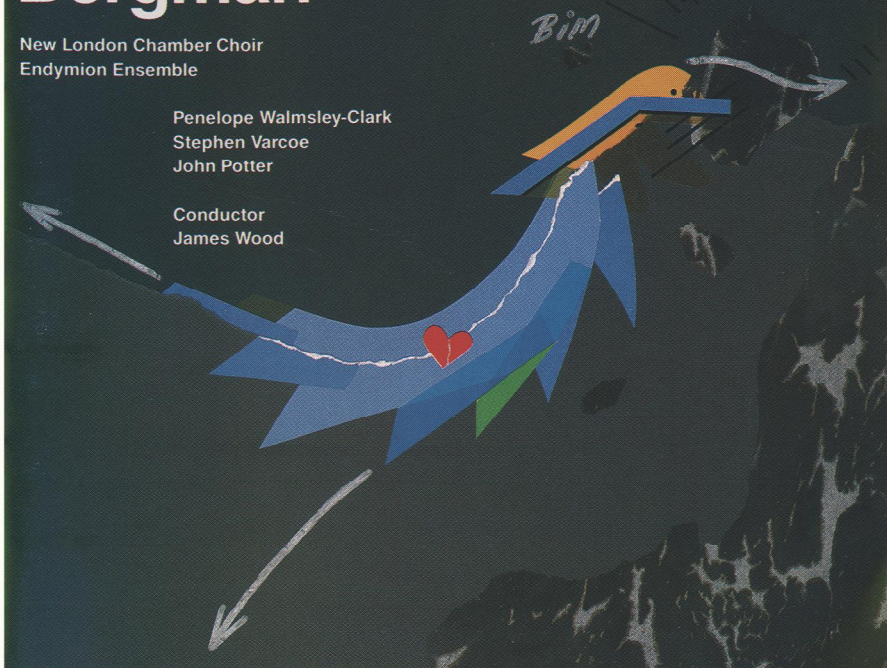
Nox Bim Bam Bum Fåglarna Hathor Suite

Erik Bergman

New London Chamber Choir
Endymion Ensemble

Penelope Walmsley-Clark
Stephen Varcoe
John Potter

Conductor
James Wood



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 Conservatoire (now the Sibelius Academy). Following further study with Heinz Tiessen at the Berlin Hochschule für Musik, he was awarded his diploma in 1938: '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 threshold of dodecaphony, he felt himself in need of further guidance and joined Wladimir Vogel's master-class in Ascona. Here, apart from learning orthodox twelve-tone techniques, he had the chance to talk through his compositional problems with someone outside the Finnish establishment. Bergman's breakthrough came in 1953 with one last non-dodecaphonic work, the cantata **Rubaiyat**, 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**, **Simbolo** and **Circulus** for orchestra,

the **Concertino da camera**, the cantatas **Aton** and **Sela** and the choral pieces **Fåglarna** and **Drei and Vier Galgenlieder**.

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 adapting it for his own purposes in which intervallic 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 monochrome of neo-classicism: other avenues were opened up by his acquaintance with early music (he 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 ambiguities 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 improvvisazioni**, **Arctica** and **Ananke**), the choral works **Nox**, **Hathor Suite**, **Bardo Thödol**, **Lapponia**, **Noa**, **Bim Bam Bum** 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 choral trainer and director of **Akademiska Sångföreningen**, **Muntra Musikanter** 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 1963-76 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 Wihuri 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, Mainz, Utrecht and Warsaw 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 Parsons*



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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 Schoultz rented a small house on a wooded hill above Ascona, near Locarno. Von Schoultz writes: 'The tall cedar on the terrace, the lightning falling on Lake Maggiore below, the grand piano in the house's only room, and the stray kitten that Erik so patiently tamed are for me the background to the music conceived there. At one stage Erik toyed with setting Angelus Silesius 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 'dormono' 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 midsummer 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 Armand 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 Sangföreningen and 1960 for the Kammersprechchor Zürich, belong among his most popular pieces. When the Swedish student male chorus Orphei Drängar asked him for a new work to celebrate the 500th anniversary of Uppsala University, Bergman again turned to these 'fantastical grotesqueries and subtly humorous gallows-songs which spring from the child in every man'. The result was **Bim Bam Bum** which was premièred by Orphei Drängar under its conductor Eric Ericson on 23 April 1977 in Uppsala with Rolf Leandersson as soloist.

Orphei 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 keystone 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, raganella 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 fishy world: but the symbols themselves are those used in poetical 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 also tongue-in-cheek: Bergman has his effete city-dweller lament his allergic reaction to a meadow in the form of a 'yoik', the traditional song of the Lapps 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' — 'zipor' — 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 125th anniversary of the student male chorus Akademiska Sangföreningen, 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 choruses, Akademiska Sangföreningen (the oldest choir in Finland, which Bergman conducted from 1950-69) and Muntra 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**). **Svanbild/Cygnus** 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 vibraphone trembled up in space like a heavenly sign that enough was enough. The darkness had died away and silent wingbeats 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 Akhenaton'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 Lchtinen, 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 Hat-hor. The temple was built by the Ptolemaic 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 wields 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 nocturne, 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 flute wreathes its tendrils 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

Alcmane

Dormono le cime dei monti
e le vallate intorno,
i declivi e i burroni;

dormono i rettili, quanti nelle specie
la nera terra alleva,
le fiere di selva, le varie forme di api.
i mostri nel fondo cupo del mare;

dormono le generazioni
degli uccelli dalle lunghe ali.

Salvatore Quasimodo

II

Schwarze Eier

Die Flüsse springen wie Böcke in ihr Zelt.
Es ist silbern von silbernen Wellen umsäumt.
Peitschen knallen und aus den Bergen kommen
Die schlechtgescheitelten Schatten der Hirten.
Schwarze Eier und Narrenschellen stürzen
Von den Bäumen.
Gewitter pauken und Trommeln bespringen
Die Ohren des Esels.
Flügel streifen Blumen.
Quellen regen sich in den Augen der Eber.

Hans Arp

I

From Alcman

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 Bevan

II

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 fool'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 disputait
Chaque étoile à la nuit montante
Un seul sourire pour nous deux

Et l'azur en tes 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 nous changions d'apparence.

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 daunsinge, signifying matrimonie -
A dignified and commodious sacrament.
Two and two, necessarye coniunction,
Holding eche other by the hand or the arm
Whiche betokeneth concorde. Round and round the fire ...

TS Eliot

III

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

Needing to know I have seen
High night create daylight
Without our changing appearance.

Translated by Keith Bosley

BIM BAM BUM

Bim Bam Bum

Ein Glockenton fliegt durch die Nacht,
als hätt er Vogelflügel;
er fliegt in römischer Kirchentracht
wohl über Tal und Hügel.

Er sucht die Glockentönin BIM,
die ihm vorausgeflogen;
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 wieder, BIM, geliebtes Lamm,
dein BAM liebt dich von Herzen!'

Doch BIM, dass ihrs nur alle wisst,
hat sich dem BUM ergeben;
der ist zwar auch ein guter Christ,
allein das ist es eben.

Der BAM fliegt weiter durch die Nacht
wohl über Wald und Lichtung.
Doch, ach, er fliegt umsonst! Das macht,
er fliegt in falscher Richtung.

Bim Bam Bum

A clang wings birdlike through the night,
at flying he's no failure;
o'er 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 flatteries:
he is an Evangelical
and that's just what the matter is.

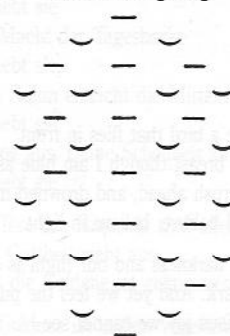
Poor BAM flies onward through the night
high over wood and clearing.
But, alas, all in vain his flight
for he has faulty steering.

Der Seufzer

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

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

Fisches Nachtgesang



Ein nervöser Mensch *

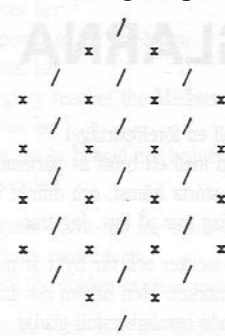
Ein nervöser Mensch auf einer Wiese
wäre besser ohne sie daran;
darum seh er, wie er ohne diese
(meistens mindestens) leben kann.

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 hovered 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,
naht der Ameis, Heuschreck, Mück und Wurm,
naht der Tausendfuss und Ohrenbläser,
und die Hummel ruft zum Sturm.

Ein nervöser Mensch auf einer Wiese
tut drum besser, wieder aufzustehn
und dafür in andre Paradiese
(beispielshalber: weg) zu gehn.

* Ursprüngl. Gedichttitel – *PHILANTROPISCH*
Christian Morgenstern

FÅGLARNA

Fåglarna

O låt mig bli en förelöparfågel
nåttbla, men med ett bröst av pärlemor,
och låt mig störta främst, och dränkt i dimman
få ropa ut: jag tror på ljus. Jag tror.

Rymden är mörker och vår flykt är mörker
och jag är mörker. Men bakom oss drar
en ännu osedd hemlighetsfull glädje
ut till ett möte, dold och underbar.

Vi flyger tätt, vi dyker flock vid flock
in i brant skymning. Ett tyst jubel tvingar
oss fram med snabba slag, och bakom oss
o, långsamt ljusnande, miljoner vingar.

He has hardly stretched out in the grasses
when ant, gnat, grasshopper, worm,
millipede, earwig make passes
and the bumblebee hums up a storm.

A nervous man waxing bucolic
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

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 flight 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.

Längst borta är det milda skenets hav.
Det närmar sig, stort, okänt, utan ljud.
Fråga vårt öga vad det lyser av!
Och blunda, mörker, blunda. Vi bär bud.

Solveig von Schoultz

HATHOR SUITE

I

Die Goldene erscheint am Bug des Sonnenschiffes
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 zieht aus.
Sieh, die Goldene ist gekommen!

Die Goldene ist in den Vogelteichen.
In den Stätten ihrer Lust.
Du 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

I

The golden one appears at the sun-ship's prow
Re loves her
The power of the day-barge
Re loves her
Your glory reaches the Mediterranean islands
Re loves 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.

II

Der Himmel hat die Nacht getragen.
Der Himmel hat die Nacht geboren.
Die Nacht gehört ihrer Mutter.
Mir gehört die Ruhe der Gesundheit.

Nacht, gib mir Frieden,
so gebe ich dir Frieden.
Nacht, lass mich ruhen,
so lasse ich dich ruhen.

Vertrieben ist der Abend.
Zerbrochen ist sein Stock.
Gespalten ist sein Kessel.
Sein übles Wasser ist ausgelaufen.

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

III

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

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

II

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.

III

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

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

Er opfert ihn Dir,
diesen Weinkrug.
Gebieten, sieh, wie er tanzt!
Frau des Horus, sieh, wie er springt!

Sein Herz ist lauter, sein Inneres offen,
kein Dunkel ist in seiner Brust.
Gebieten, 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 als Obersänger.
Er ist der Knabe, der das Sistrum schüttelt.

IV

Du Schöne,
Du Herrliche, Du Grosse,
Du zauberreiche,
Du, seine herrliche Herrin,
Du Gold der Götter,
Dir huldigt Pharao,
gib, dass er lebt.

Du siehst ihn, Hathor, seine Herrin,
vom Südhimmel her.
Du erblickst ihn, Hathor, seine Herrin,
vom Osthimmel her.
Du hörst 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 these songs,
as the song of Horus himself.
Pharaoh leads the singing.
He is the fellow who shakes the sistrum.

IV

O fair,
O sovereign, O great one
full of enchantment,
you, his sovereign lady,
you gold of the gods,
Pharaoh honours you:
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 her.
Du siehst ihn, Hathor.

V

Wir musizieren für Dich.
Wir tanzen für Deine Majestät.
Wir preisen Dich
bis an die Höhe des Himmels.

Du bist die Gebieterin der Szepter,
der Halskette und des Sistrums,
die Gebieterin der Musik,
für die man spielt.

Wir preisen täglich Deine Majestät
vom 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.

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 sceptres,
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 roundelays,
lady of the garland-weaving,
mistress of the myrrhs,
lady of the leaping.

We glorify your majesty.
We praise you.

Wir erheben Deinen Ruhm
über Götter und Göttinnen.

*Words by Siegfried Schott
after ancient Egyptian texts.*

We exalt your glory
above gods and goddesses.

Translated by Keith Bosley

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, Barbican, 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 Peoples 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, Josquin's Hercules Mass coupled with Pierre de la Rue's Requiem.

ENDYMION ENSEMBLE Helen Keen · flute, Quentin Poole · cor anglais, Rachel Masters · harp, Catherine Edwards · celesta, Martin Allen · percussion, Andrew Tyrrell · percussion

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, Wooburn, 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 Knussen, Bainbridge, Muldowney 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.

JAMES WOOD is equally active as composer, percussionist and conductor. As one of Europe's leading percussionists he has travelled extensively and since 1982 has been professor of percussion at the Internationale Ferienkurse für Neue Musik at Darmstadt. Performances of his song-cycle **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 Macnaghten Concerts, **Barong** for two pianos and percussion and **Phaedrus**, a large-scale work for choir and chamber orchestra for the NLCC's 5th anniversary celebrations. In June 1985 James Wood instructed choral classes in the music of Xenakis for the Centre Acanthes in Salzburg and Delphi as part of the official activities of European Music Year.

STEPHEN VARCOE was a choral scholar at King's College Cambridge and in 1977 won a Gulbenkian Foundation scholarship. As a concert artist he has appeared extensively in Britain as well as in Hong Kong, Ansbach, Barcelona, Flanders, Göttingen, Innsbruck, Paris, Lyon and Amsterdam in a repertoire ranging from Bach to Webern under such conductors as Gardiner, Hickox, Norrington, Leppard and Rozhdestvensky. He made his French operatic début in **Les Boréades** at Aix-en-Provence, repeating the role in Lyon, and his German début in a televised stage 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 songs by Frank

Bridge and Finzi as well as orchestral works from Bach, Handel and Purcell to Fauré, Strauss and Nigel Osborne.

PENELOPE WALMSLEY-CLARK 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 Endymion Ensemble's production of Birtwistle's **Down by the Greenwood Side** which was seen in London, Darlington and at the Bath Festival. Recent engagements have included the première of Birtwistle's **Words Overheard** with the Scottish Chamber Orchestra, Stockhausen's **Stimmung** with Singcircle as part of the BBC's Stockhausen Festival, Webern 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, Haitink 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 **Donnerstag aus Licht** at the Royal Opera. Festival appearances have included Aldeburgh, Three Choirs, Utrecht, Flanders and Jerusalem and his latest recordings include works by Monteverdi and Handel.



Das Compact Disc Digital Audio System

bietet die bestmögliche Klangwiedergabe—auf einem kleinen, handlichen Tonträger. Die überlegene Eigenschaft der Compact Disc beruht auf der Kombination von Laser-Abtastung und digitaler Wiedergabe. Die von der Compact Disc gebotene Qualität ist somit unabhängig von dem technischen Verfahren, das bei der Aufnahme eingesetzt wurde.

Auf der Rückseite der Verpackung kennzeichnet ein Code aus drei Buchstaben die Technik, die bei den drei Stationen Aufnahme, Schnitt/Abmischung und Überspielung zum Einsatz gekommen ist.

DDD = digitales Tonbandgerät bei der Aufnahme bei Schnitt und/oder Abmischung, bei der Überspielung

ADD = analoges Tonbandgerät bei der Aufnahme, digitales Tonbandgerät bei Schnitt und/oder Abmischung und bei der Überspielung

AAD = analoges Tonbandgerät bei der Aufnahme und bei Schnitt und/oder Abmischung; digitales Tonbandgerät bei der Überspielung

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Bei Beachtung dieser Hinweise wird die Compact Disc ihre Qualität dauerhaft bewahren.

The Compact Disc Digital Audio System offers the best possible sound reproduction—on a small, convenient sound-carrier unit. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. This recording technology is identified on the back cover by a three-letter code.

DDD = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD = analogue tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

AAD = analogue tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

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Le système Compact Disc Digital Audio permet la meilleure reproduction sonore possible à partir d'un support de son de format réduit et pratique. Les remarquables performances du Compact Disc sont le résultat de la combinaison unique du système numérique et de la lecture laser optique, indépendamment des différentes techniques appliquées lors de l'enregistrement. Ces techniques sont identifiées au verso de la couverture par un code à trois lettres:

DDD = utilisation d'un magnétophone numérique pendant les séances d'enregistrement, le mixage et/ou le montage et la gravure.

ADD = utilisation d'un magnétophone analogique pendant les séances d'enregistrement, utilisation d'un magnétophone numérique pendant le mixage et/ou le montage et la gravure.

AAD = utilisation d'un magnétophone analogique pendant les séances d'enregistrement et le mixage et/ou le montage, utilisation d'un magnétophone numérique pendant la gravure.

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ADD = sta ad indicare l'uso del registratore analogico durante le sedute di registrazione, e del registratore digitale per il successivo mixing e/o editing e per la masterizzazione.

AAD = riguarda l'uso del registratore analogico durante le sedute di registrazione e per il successivo mixing e/o editing, e del registratore digitale per la masterizzazione.

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ERIK BERGMAN . Endymion Ensemble .

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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

☐ 9 Fåglarna (6:06)

Hathor Suite (17:07)

- ☐ 10 I 2:18
- ☐ 11 II 5:35
- ☐ 12 III 3:03
- ☐ 13 IV 3:18
- ☐ 14 V 2:47

TT = 52.07 ☐ DDD

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