



Lars Hegaard (b. 1950)

Octagonal Room

Solo and Chamber Works for Guitar

Jesper Sivebæk, guitar

Signe Asmussen, mezzo-soprano 5-7

Cæcilie Balling, violin 8-10

Michal Haring, cello 8-10

Ana Angelovska, flute 8-10

Eduardo Sanchez, clarinet 8-10

Hsiao-Tung Yuan, percussion 8-10

Filip Strauch, piano 8-10

Conducted by Max Artved

Morten Zeuthen, cello 11-15

Tim Frederiksen, viola 16

Alba String Quartet 17-24



Danish Arts
Foundation

Four Rhythmical Pieces (1999)

for guitar solo

- | | | | |
|---|------|---------------------------|------|
| 1 | I. | ♩ = 92 | 1:26 |
| 2 | II. | ♩ = 63 | 2:06 |
| 3 | III. | ♩ = 60 Poco rubato | 1:34 |
| 4 | IV. | ♩ = 84 Agitato e energico | 1:29 |

Trois Poèmes d'Arthur Rimbaud (2003)

for soprano solo and guitar

- | | | | |
|---|------|----------|------|
| 5 | I. | Enfance | 2:57 |
| 6 | II. | Veillées | 3:25 |
| 7 | III. | Départ | 1:18 |

Rituals (2003)

for guitar and ensemble

- | | | | |
|----|------|-----------------------|------|
| 8 | I. | Obsessions | 5:10 |
| 9 | II. | Digressions | 7:03 |
| 10 | III. | Leaving it all behind | 5:36 |

Points of Disappearance (2002)

5 studies for guitar and cello

- | | | | |
|----|------|--------------------------------|------|
| 11 | I. | ♩ = 96 | 2:42 |
| 12 | II. | ♩ = 60 | 1:17 |
| 13 | III. | ♩ = 84 | 1:23 |
| 14 | IV. | ♩ = 72 Tranquillo e meditativo | 2:08 |
| 15 | V. | ♩ + ♪ = 60 | 2:19 |

Configurations (1988)		
<i>for viola and guitar</i>		
16	Ritmico e danzante e gesticolante	3:59
Octagonal Room (1999)		
<i>for guitar solo and string quartet</i>		
17	I. ♩ = 66	1:10
18	II. Stesso tempo	1:52
19	III. Stesso tempo	1:22
20	IV. ♩ = 54 Con anima	3:06
21	V. ♩ = 66 Gently rocking and hypnotic	1:20
22	VI. ♩ = 52 Espressivo e un poco rubato	1:23
23	VII. ♩ = 66	1:17
24	VIII. Stesso tempo	1:16
		Total 58:40

World premiere recordings

Associations and contrasts – Lars Hegaard’s musical stream of consciousness

By Steen Pade

In his programme note to *Rituals*, Lars Hegaard says:

‘Rituals was inspired by a novel by the Dutch writer Cees Nootenboom, and shares its title with the novel. In three movements, the work depicts the three main characters of the book, all of whom have ritualized their lives in various ways:

The first movement, *Obsessions*, describes someone who is tyrannized by a fanatical, ascetic personality whose time is ritualized down to the last tick of the clock. This person’s life ends tragically. He

freezes to death in the Alps. (In the score, one can see the instruction “like a sliding avalanche”).

The second movement, *Digressions*, depicts the ever-present main character in the book, a melancholy, unambitious ladies’ man who floats casually through life. “The randomness of time” could be his motto.

The third movement, *Leaving it all behind*, paints a picture of someone who longs to be released from his physical form to achieve final liberation. He therefore practices Zen and the related tea ceremony. His motto could be “the absence of time”. He ends by committing suicide after the last tea ceremony, in which the *raku* bowl is shattered.

As a listener one cannot of course find a direct translation into the music of the world of the novel. But the first time I read the book, I was so fascinated by it that I had the idea of writing a chamber opera. This piece for guitar and ensemble,

which is not a guitar concerto in the traditional sense, is perhaps a kind of instrumental opera? In any case it is about time and our relations with it, just as music is.'

With this description as a starting point, we can say that Lars Hegaard's music deals with the way in which associations and contrasts unfold in time and in relation to each other. His music does this in a kind of musical stream of consciousness, where the individual events and musical phenomena follow each other without either association or contrast.

In *Rituals*, this happens on the basis of three broadly different situations. In the first movement, *Obsessions*, the music continually returns to the same notes and figures each time it has attempted to slip away to another place. At the end, in a mighty fall, the music lays itself to rest on the central note,

D, which has been the tonal centre right from the beginning.

In the second movement, *Digressions*, the setting off point is the complete opposite, that is, the music going astray, its movements away from a main track. Musically, the absence of unambiguous direction is evident in events which resurface repeatedly – especially concentrated on the central note B flat, which from the beginning of the movement can be heard on the tubular bells which, as before, cannot be maintained without looking elsewhere.

The third movement, *Leaving it all behind*, introduces through association, various bell-like expanses and complex textures which have a uniform character, but which constantly ebb and flow, nearly taking hold of the next place in the series of thoughts. At last, the music runs out of breath and closes, very still, with the

ringing out of a powerful chord on the piano.

The musical technique in all three movements is fundamentally the same: something returns, even if it is contrasted with and set off by wholly different ideas. Through the music we come to experience a surprising resemblance between obsessive thoughts, absences and silence.

It is exciting, and says something about the essence of Hegaard's musical universe, that the music can give us an understanding of shared traits in widely different types of people and existential situations. Maybe it is also this quality which gives the music a special atmosphere, in which something immediately easy to comprehend is juxtaposed by a steady undertone of absurdity.

In *Trois Poèmes d'Arthur Rimbaud* we hear this pairing on several levels. The vocal line's tonal

melody is centred on A, as well as on the guitar's classical accompaniment. At the same time the steady progress of constantly slipping notes leads to other places, away from the vocal part's initial tonality. The breaks have an even pulse. There are pauses and *fermata*, where the musical flow is held in and then opens for digressions in the accompaniment. The result is a special atmosphere in which each of the three life situations Rimbaud's text deals with, childhood, age and departure, take colours and character from each other.

The individual musical events in Hegaard's universe can have widely differing references. In *Four Rhythmic Pieces*, we hear clearly that the composer's departure point lies in popular music. The strongest contrasts occur between the separate movements, each of which unfolds through association and

variation. By contrast, in *Configurations*, the style exhibits a classical modernism with its growing rhythmic development together with chromatically spiced harmony and melody. A dictionary might define “configuration” by the way in which various factors are set together, or function together in a unified way. Within the music’s stylistically unified character, the title points towards the many small tiles which, as in a mosaic, work together to form the course of the music.

Lars Hegaard has explained in an interview, “I nearly always operate with several planes, setting them against each other like a sound-sculpture. They need not to change too much in themselves, so their identity is retained, but they move in relation to each other, as though we hear them through a turning prism”.

This compositional principle runs through *Points of Disappearance*. The title is a puzzle, for what

is a vanishing point in music? It is a concept taken from geometry, that there is a point in a drawing where all the lines which run through the picture converge and disappear. Since we were children, we have learned that with a vanishing point, we can make a picture on a two-dimensional piece of paper look three-dimensional.

Each of the piece’s movements set one or more movement genres up against each other, twists and turns them, without them necessarily coming into interaction or impacting on each other noticeably, until they are allowed to disappear. A vanishing point is the imagined place where these various events invisibly and without being heard, melt together and disappear into the distance. Is this a way in which music can make the two dimensional become three dimensional, using the space provided by time?

The classical musical association principle is variation: development by changing a theme or a harmonic pattern, where the art consists in discovering the unity in variety, or recognising change. *Octagonal Room* is a work in variation form of this kind, but with the refinement that the main theme only emerges clearly in the final, eighth, variation. Only at this point are we clear that during the piece we have faintly seen the contours of the calm, slow E major waltz which closes the work. The melody has been present in the seven movements or variations which precede the final statement, in the fifth movement in the guitar’s melodic line and in the seventh variation shared between the four strings using the delicate flageolet technique. And from the outset, the main theme is actually present (here in four four time) in the cello part, as a kind of *cantus firmus* (the mediaeval term for a

theme incorporated into the texture of a piece, usually at a slower speed). The fourth movement acknowledges Brahms, the master of variations, with an ABA form in which a strong and rapid central section closes with a calm chorale whose repetition reflects the movement’s introduction.

Jesper Sivebæk trained at the West Jylland Academy of Music (today the Academy of Music and Dramatic Arts, Southern Denmark) with associate professor Jørgen Bjørslev, and graduated from the soloist class of the Malmö Academy of Music under Professor Per-Olof Johnsson. Jesper Sivebæk has extensive concert engagements as a soloist and chamber musician and is co-founder of the Scandinavian Guitar Duo, which won the Danish Broadcasting Association’s Chamber Music Competition in 1993. Jesper Sivebæk has played first performances of Danish



Jesper Sivebæk

guitar concertos by Karl Aage Rasmussen, Lars Hegaard, Ulrik Neumann, Anders Koppel and Poul Ruders. He has won prizes at international solo guitar competitions in Spain, France and Italy. Since 2007, Jesper Sivebæk has been an associate professor at the Royal Danish Academy of Music in Copenhagen.

He has been a visiting professor at the Royal Academy of Music in London, the Malmö Academy of Music, the Academy of Music in Tallinn and the Oberlin Conservatory of Music in the USA.

For more biographies, please visit www.dacapo-records.dk

Associationer og kontraster – Lars Hegaards musikalske bevidsthedsstrøm

Af Steen Pade

I sin værknote til *Rituals* skriver Lars Hegaard blandt andet:

“*Rituals* er inspireret af en roman af den hollandske forfatter Cees Nootenboom, som værket også deler titel med. Værket skildrer i tre satser bogens tre hovedpersoner, som alle har ritualiseret deres tilværelse på forskellige måder:

Første sats, *Obsessions*, som betyder besættelser, tvangshandlinger, skildrer en person, der er tyranniseret af tid. En fanatisk, asketisk person, hvis tid er ritualiseret til mindste klokkeslæt. Denne persons

liv ender tragisk. Han fryser ihjel i Alperne. I partituret kan man se betegnelsen ‘like a sliding avalanche’ – som en glidende lavine.

Anden sats, *Digressions*, som betyder sidespring, afstikninger, skildrer bogens gennemgående hovedperson, en melankolsk, uambitiøs og kvindeglad person, der flyder tilfældigt af sted i tilværelsen. ‘Tidens tilfældighed’ kunne være hans motto.

Tredje sats, *Leaving it all behind*, som betyder ‘ladende det hele bag sig’, skildrer en person, som længes efter at befri sig for sin fysiske form for at nå til en åndelig befrielse. Han dyrker derfor zen og den dertil knyttede teceremoni. Hans motto kunne være: “Tidens fravær”. Han ender med at begå selvmord efter den sidste teceremoni, hvor rakuskålen knuses.

Man kan som lytter naturligvis ikke i musikken finde en direkte oversættelse af romanens verden.

Men første gang, jeg læste bogen, var min tanke at skrive en kammeropera, så betaget var jeg af den. Dette stykke for guitar og ensemble, som ikke er en guitarconcert i traditionel forstand, er måske en slags instrumental opera? I hvert fald handler den om tid og vores forhold til den, ligesom også musik gør det.”

Med udgangspunkt i denne beskrivelse kan man sige, at Lars Hegaards musik handler om, hvordan associationer og kontraster udfolder sig i tid og i forhold til hinanden. Den gør det i en slags musikalsk bevidsthedsstrøm, hvor de enkelte begivenheder og musikalske fænomener afløser hinanden netop gennem enten association eller kontrast.

I *Rituals* sker det med basis i tre vidt forskellige situationer. I første sats, *Obsessions*, vender musikken konstant tilbage til de samme toner og figurer, hver gang den har forsøgt at undslippe et andet sted

hen. For til sidst i et mægtigt fald at lægge sig til ro på den centraltone, D, som har været det tonale omdrejningspunkt helt fra begyndelsen.

I anden sats, *Digressions*, er udgangspunktet det stik modsatte, nemlig musikken kommer på afveje, dens bevægelser væk fra et hovedspor. Musikalsk skildres fraværet af entydig retning gennem begivenheder, der dukker op igen og igen – særlig koncentreret om centraltonen H, der fra begyndelsen af satsen høres i rørklokkerne, men som forløbet ikke kan fastholde uden at søge andre steder hen.

Tredje sats, *Leaving it all behind*, introducerer gennem association forskellige klanglige flader og komplekse teksturer, der har et ensartet præg, men som konstant ebber ud og holder op for dernæst at tage fat det næste sted i tankerækken. Indtil musikken til sidst udånder og slutter ganske stille med udklngen af en voldsom akkord i klaveret.

Den musikalske teknik er i alle tre satser grundlæggende den samme: Noget vender tilbage, selvom det kontrasteres og afløses af helt andre idéer. Gennem musikken kommer vi således til at opleve overraskende lighed mellem tvangstanker, afstikkere og tomhed.

Det er spændende og siger noget om essensen af Hegaards musikalske univers, at musikken kan give os en forståelse af fællestrækkene i vidt forskellige mennesketyper og eksistentielle situationer. Måske er det også den kvalitet, der giver musikken en særlig stemning, hvor noget umiddelbart let fatteligt forener sig med en stadig undertone af absurditet.

I *Trois Poèmes d'Arthur Rimbaud* hører vi denne dobbelthed på flere niveauer. På den ene side sangstemmens tonale melodi centreret omkring tonen A og guitarens klassiske akkompagnement. På

den anden side: De stadige skred i musikken toneforråd fører andre steder hen, væk fra sangstemmens indledende tonalitet. Bruddene på en jævn puls. Pauser og fermater, hvor den musikalske strøm holder inde og åbner for digressioner i akkompagnementet. Resultatet bliver en sær stemning, hvor hver af de tre livssituationer, Rimbauds tekst handler om – barndom, alderdom, afsked – tager farve og karakter af hinanden.

De enkelte musikalske hændelser i Hegaards univers kan have vidt forskellige referencer. I *Four Rhythmical Pieces* hører vi tydeligt komponistens oprindelige udgangspunkt i populærmusikken. Her ligger kontrasterne mest mellem de enkelte satser, som hver for sig først og fremmest udfolder sig gennem association og variation. I *Configurations* derimod knytter stilen an til en klassisk modernisme med dens

vekslende taktarter samt kromatisk krydrede harmonik og melodik. Leksikalt betyder "konfiguration" den måde, hvorpå forskellige faktorer er sat sammen eller fungerer som helhed. Inden for et stilistisk enhedspræg peger titlen derfor hen på de mange forskellige små brikker, der som en mosaik tilsammen danner musikkens forløb.

"Jeg opererer næsten altid med flere planer og sætter dem op mod hinanden, næsten som en lydskulptur. De behøver i og for sig ikke at forandres så meget, selve deres identitet bliver fastholdt, men de bliver flyttet i forhold til hinanden, ligesom et prisme drejes," har Lars Hegaard udtalt i et portrætinterview.

Dette kompositionsprincip gennemsyrrer *Points of Disappearance*. Det er en gådefuld titel, for hvad er et musikalsk forsvindingspunkt? Det jo er et begreb fra geometrien, nemlig det sted i en tegning, hvor alle lige linjer,

der bevæger sig bagud i billedet, mødes. Som børn har vi alle lært, at man, når man tegner med brug af forsvindingspunkt, kan få billedet på det todimensionale papir til at se tredimensionalt ud.

Hver af stykkets satser sætter en eller flere satstyper op over for hinanden, vender og drejer dem, uden at de nødvendigvis kommer til at interagere eller påvirke hinanden nævneværdigt for til sidst at lade dem forsvinde. Er forsvindingspunktet det imaginære sted, hvor disse forskellige begivenheder usynligt og uhørligt smelter sammen og forsvinder i det fjerne? Den måde, hvorpå det todimensionelle bliver tredimensionelt og musikkens tidslighed bliver rumlig?

Det klassiske musikalske associationsprincip er variationen: Udvikling gennem forandring af et tema eller et harmonisk forløb, hvor kunsten består i at udfolde enheden i mang-

foldigheden eller genkendelsen i forandringen. *Octagonal Room* er et sådant variationsværk, men med det raffinement, at det tilgrundliggende tema først bliver tydeligt i den sidste, ottende variation. Her bliver vi klar over, at vi undervejs har skimtet konturerne af den stille, langsomme E-dur vals, der afslutter værket. I de foregående syv satser eller variationer har melodien været til stede. I variation fem i guitarens melodistemme og i variation syv fordelt på de fire strygere i sarte flageoletter. Og allerede fra værkets begyndelse ligger den enkle melodi (på dette sted i firefjerdelstakt) som understemme eller en slags *cantus firmus* (den middelalderlige betegnelse for den på forhånd eksisterende melodi, hvorover man komponerede en flerstemmig sats) i celloen. Fjerde sats sender en hilsen til Brahms – variationens mester – i en ABA-form, hvor en heftig og hurtig midterdel

omsluttes af en rolig koral, hvor gentagelsen efter midterdelen spejler indledningen.

Jesper Sivebæk er uddannet på Vestjysk Musikkonservatorium (i dag Syddansk Musikkonservatorium & Skuespillerskole) hos docent Jørgen Bjørsløv og debuterede fra solistklassen på Musikhögskolan i Malmö hos professor Per-Olof Johnsson. Jesper Sivebæk har en omfattende koncertvirksomhed som solist og kammermusiker og er blandt andet medstifter af Scandinavian Guitar Duo, som vandt DR's Kammermusikkonkurrence i 1993. Jesper Sivebæk har spillet danske førsteopførelser af guitar koncerter af Karl Aage Rasmussen, Lars Hegaard, Ulrik Neumann, Anders Koppel og Poul Ruders. Han er prisvinder ved internationale sologuitarkonkurrencer i Spanien, Frankrig og Italien. Siden 2007 har Jesper Sivebæk været lektor på Det

Kongelige Danske Musikkonservatorium. Han har derudover været gæsteprofessor på Royal Academy of Music i London, Musikhögskolan i Malmö, Academy of Music i Tallinn og ved Oberlin Conservatory of Music i USA.

For alle medvirkendes biografier, besøg www.dacapo-records.dk

Trois Poèmes d'Arthur Rimbaud (2003)

Rimbaud: *Les Illuminations*, 1886

5 Enfance III

Au bois, il y a un oiseau, son chant
vous arrête et vous fait rougir.

Il y a une horloge qui ne sonne pas.

Il y a une fondrière avec un nid de
bêtes blanches.

Il y a une cathédrale qui descend et
un lac qui monte.

Il y a une petite voiture abandonnée
dans le taillis,
ou qui descend le sentier en
courant, enrubannée.

Il y a une troupe de petits
comédiens en costumes,
aperçus sur la route à travers la
lisière du bois.

Il y a enfin, quand l'on a faim et soif,
quelqu'un qui vous chasse.

Trois Poèmes d'Arthur Rimbaud (2003)

Rimbaud: *Illuminationer*, 1886

Barndom III

I skoven er der en fugl; dens sang
får dig til at stå stille, og du rødmer.

Der er et tårnur som ikke slår.

Der er et mudderhul som er et skjul
for nogle hvide dyr.

Der er en katedral som synker og en
sø som stiger.

Der er en lille vogn som står forladt i
ungskoven
eller ruller ned ad stien,
pyntet med kulørte bånd.

Der er en trup små komedianter i
teaterkostumer,
som man ser på vejen tværs
gennem skovbrynet.

Der er til sidst nogen, som jager dig
bort, når du er sulten og tørstig.

6 Veillées II

C'est le repos éclairé, ni fièvre ni
langueur, sur le lit ou sur le pré.
C'est l'ami ni ardent ni faible. L'ami.
C'est l'aimée ni tourmentante ni
tourmentée. L'aimée.
L'air et le monde point cherchés.
La vie.
– Etait-ce donc ceci?
– Et le rêve fraîcheur.

7 Départ III

Assez vu. La vision s'est rencontrée
à tous les airs.
Assez eu. Rumeurs des villes, le
soir, et au soleil, et toujours.
Assez connu. Les arrêts de la vie. –
O Rumeurs et Visions!
Départ dans l'affection et le bruit
neufs!

Nattevagter II

Det er den afklarede ro, hverken
feber eller træthed, på sengen eller
på engen.
Det er vennen, hverken ildfuld eller
svag. Vennen.
Det er den elskede, hverken
besværlig eller besværet. Den
elskede.
Luften og verden som jeg aldrig
søgte. Livet.
– Det var altså det?
– Og drømmen frisker op.

Opbrud III

Set nok. Visionen har mødt mig
under alle himmelstrøg.
Fået nok. Lydene i byen, om
aftenen, og i solen, og altid.
Gået nok. Pauserne i livet. – O Lyde
og Visioner!
Opbrud i ny lidenskab, ny larm!"

DDD

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Professional creators of music and sound

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af 1921



DET KONGELIGE
DANSKE
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Jesper Sivebæk, guitar
Signe Asmussen, mezzo-soprano
Cæcilie Balling, violin
Michal Haring, cello
Ana Angelovska, flute
Eduardo Sanchez, clarinet
Hsiao-Tung Yuan, percussion
Filip Strauch, piano
Max Artved, conductor
Morten Zeuthen, cello
Tim Frederiksen, viola
Alba String Quartet