

"Denne indspilning byder på et mindre udsnit af 'The Danish Wave '99' - en festival med dansk kunst, som fandt sted i New York i efteråret 1999. Denne danske 'bølge' - sponsoreret af Det Danske Kulturministerium - indeholdt klassisk musik, teater, jazz, film, litteratur og fotografi, spredt over mere end 100 arrangementer i hele New York-området. 'Danish Wave '99' var også vært for 'Den Internationale Carl Nielsen Violinkonkurrence i New York City'. Den prestigefyldte Nielsen-konkurrence blev ved denne lejlighed flyttet fra sit hjemsted Odense, Danmark og kulminerede ved koncerter med Odense Symfoniorkester og en 'vinder-galla-koncert' i Lincoln Center i overværelse af Hendes Majestæt, Dronning Margrethe d. 2nden af Danmark.

Producenterne af nærværende indspilning ønsker at tilegne denne CD til Hans og Edith Grunnet. Ambassadør Grunnet - tidligere Generalkonsul i New York - og hans kone Edith var de visionære arkitekter og planlæggere bag de arrangementer, som kom til at udgøre 'Danish Wave '99'.

*Becky og David Starobin
Konsulenter, Klassisk Musik,
'The Danish Wave '99'
Producenter, Bridge Records Inc."*

This recording samples a small portion of The Danish Wave '99 - a festival of Danish arts held in New York City during the Autumn of 1999. Sponsored by the Danish Ministry of Culture, the "wave" included classical music, theater, jazz, film, literature and photography, in more than 100 events which took place throughout metropolitan New York. The Danish Wave '99 included "The Carl Nielsen International Violin Competition in New York City". The prestigious Nielsen competition, temporarily transplanted from its home in Odense, Denmark, culminated with performances by the Odense Symphony Orchestra, and a gala "winners" concert at Lincoln Center, attended by Her Majesty, Margrethe II, Queen of Denmark.

The producers of this recording wish to dedicate this disc to Hans and Edith Grunnet. Ambassador Grunnet, then the Danish Consul General in New York, and his wife, Edith, were the visionary planners and organizers of the events that comprised The Danish Wave '99.

*Becky and David Starobin
Directors, Classical Music,
The Danish Wave '99
Producers, Bridge Records, Inc.*

FIVE SONGS (12:20)

- 1** 1. Sang bag Ploven (1:59)
- 2** 2. Dengang Døden var i vente (1:50)
- 3** 3. I aften (2:53)
- 4** 4. Irmelin Rose (2:18)
- 5** 5. Min Pige er saa lys som Rav (2:10)

Lars Thodberg Bertelsen, baritone
Frode Stengaard, piano

STRING QUARTET NO. 3 (1924) (14:42)

- 6** I Poco allegro rapinoso (7:54)
- 7** II Presto scherzo artificioso (1:33)
- 8** III Tranquillo (5:13)

The Miró String Quartet
Daniel Ching, violin 1 Sandy Yamamoto, violin 2
John Largess, viola Joshua Gindele, violoncello

**CONCERTO FOR VIOLIN AND ORCHESTRA,
OP. 33 (34:28)**

- 9** I Praeludium, Largo; Allegro cavalleresco (18:24)
- 10** II Poco adagio; Rondo, Allegretto scherzando (16:03)

Saeka Matsuyama, violin
The Odense Symphony Orchestra
Jan Wagner, conductor

CARL NIELSEN
 (1865-1931)

RUED LANGGAARD
 (1893-1952)

CARL NIELSEN

CARL NIELSEN

Songs

After leaving the Royal Danish Academy of Music, Carl Nielsen continued his studies with his highly esteemed teacher, Orla Rosenhoff, who taught him musical theory and greatly influenced the development of his composition. Nielsen must already have been composing songs during these first years, because among the early manuscripts to be found in the Royal Library are six songs composed in 1887-88 when he was still in his early twenties. The first registered song by Carl Nielsen is a Lullaby he wrote in 1883 at the age of eighteen. But not until 1891 did he venture to publish his first collection of melodies, his Music to Five Poems by J.P. Jacobsen, Op. 4.

In 1965 Nyt Nordisk Forlag Arnold Busk published a book commemorating the centenary of Carl Nielsen's birth. In the Song section the Danish musicologist Nils Schiørring remarks that not all Carl Nielsen's melodies were capable of lasting, and goes on to say that the composer himself experienced that "his compositions in that genre did not become popular merely because they were created by him, perhaps the greatest compliment the people could pay as regards his small-scale masterpieces. On the other hand, Nielsen's best popular songs had something which the entire Danish people treasured and which they esteemed more than any current fashion. Very few composers have experienced fifty of their songs being adopted by the general populace, while continuing to live among them."

—Compiled by Anders Beyer

RUED LANGGAARD String Quartet No. 3

In 1924, Rued Langgaard was invited by a well-established Danish quartet to submit a work for a concert that had already been scheduled. The 30 year-old composer responded to this unusual opportunity by composing a completely new work in one week's time. Characteristically, disorder ruled in the numbering of the composer's works, so that in reality this Quartet, now known as No. 3, was actually the seventh from his pen.

One of Langgaard's most radical compositions, the Quartet No. 3 has only three movements. Occasionally the musical language is reminiscent of Bartók, though Langgaard knew none of Bartók's music. The first movement, marked *rapinoso* (rapaciously), is in sonata form, and the second, is a subtle short scherzo. In the third movement, marked *spodsk* (mocking), Langgaard sets his own chorale melody composed on the text *Den store mester kommer* (The Lord Almighty Cometh) against a modernistic and fragmented musical discourse. This is evidence of Langgaard's typical ambivalence as he impulsively tests the expressive force of the contemporary musical idiom, and, at the same time, effects an ironic distance from all the modern "foolishness". A comparable attitude can be found in Carl Nielsen's *Sixth Symphony*, composed during the same time period.

The reception of the *Quartet No. 3* at the premiere performance was negative, but it was published during Langgaard's lifetime and today is one of his most frequently performed works.

—Bendt Viinholt Nielsen

CARL NIELSEN Concerto for Violin and Orchestra, Op. 33

On September 22, 1911 Carl Nielsen wrote to his wife, the sculptress Anne Marie Carl-Nielsen, "The work on my Concerto is progressing slowly but surely. It is difficult, which makes it much more fun. The point is, it has got to be good music while at the same time putting the soloists' performances in the best light. In other words substantial, popular and brilliant, without being superficial". Carl Nielsen is referring here to the *Violin Concerto*, Op. 33, his first concerto. He had already tried his hand in the grand manner on operas and symphonies, but he was 46 years old before he attempted a concerto for his favorite instrument, the violin.

The prelude and the first movement were composed in Norway in June 1911. Carl Nielsen spent his holiday with a couple of friends at "Troidhaugen" in Bergen as guests of Grieg's widow, Nina. It was not much of a holiday for him, since he worked on his concerto for several hours a day.

In July Nielsen was in Jutland, where he spent the rest of the summer composing the last part of the concerto. When he got back to Copenhagen he had to burn the midnight oil, completing the concerto on December 13, 1911. All he had to do now was write the fair copy. He finished it on February 14, 1912, leaving a fortnight for rehearsals. That was not much for what Gerhard Lynge called "this admirable and at the same time notorious concerto".

The concerto was composed with Peter Møller, a member of the Royal Theater orchestra in mind, and he triumphed with it on February 28, 1912. Carl Nielsen himself conducted the orchestra. "My success was overwhelming. My fingers and toes are pointing in all directions: new ones seem to grow as soon as I push the old ones in: it's quite mad", he wrote in a letter just afterwards.

—Compiled by Anders Beyer

SONG TEXTS

SANG BAG PLOVEN

I Solen gaar jeg bag min Plov.
Jeg nikker til den grønne Skov,
hvor du, min Lykke, gemmer dig.
Mit Hjerte lær, og gemmer sig
og gemmer sin Lyksalighed
til Sol gaar ned, til Sol gaar ned.

Min Lykke vaagner ung og ny
som Lærkesang ved Morgengry.
Hver Aftenstund den smykker sig.
Men kun for mig du smykker dig.
Og Nætternes Lyksalighed
er Dagens gyldne Hemlighed.

Jeg pløjer op det gode Muld.
Men ingen ser det gyldne Guld,
som i mit Hjerte gemmer sig.
Jeg gemmer mig; jeg gemmer dig;
jeg gemmer vor Lyksalighed
til Sol gaar ned, til Sol gaar ned.

—Ludvig Holstein

SONG BEHIND THE PLOUGH

In the sun I walk behind my plough.
I nod and greet the green trees
where you, my happiness, are hiding.
My heart laughs and hides itself
and hides its bliss
till sunset comes, till sunset comes.

My happiness wakes up young and new
as singing larks at dawn.
Every evening it adorns itself.
But just for me you adorn yourself.
And the blissfulness of nights
is the golden secret of the day.

I am ploughing up the good mould.
But nobody sees the gleaming gold
which is hidden in my heart.
I am hiding me. I am hiding you.
I am hiding our blissfulness
till sunset comes, till sunset comes.

—Ludvig Holstein

DENGANG DØDEN VAR I VENTE

Dengang Døden var i vente,
gjorde Pjerrot testamente,
lod i hast notaren hente
og sin vilje sirligt prente.
Det er Fest, det er Fest! tænkte Fanden.

"Mine børn skal intet vente,
selv forsager jeg min rente,
og de venner Fanden sendte,
dem maa Fanden gerne hente".
Det er Fest, det er Fest! tænkte Fanden!
"Herr notar! Hav da in mente,
som en helgen Pjerrot endte,
thi han delte gods og rente
ud til lutter ubekendte".
Det er Fest, det er Fest! tænkte Fanden!

Nu lod Pjerrot præsten hente,
viste ham sit testamente.
"Sig, herr præst, jeg tør vel vente,
Gud betaler mig min rente"
Det er Fest, det er Fest! tænkte Fanden!

Præsten svor, det testamente
er langt mer,, end Gud kan vente,
men for præstens tale endte,

SOON WITH DEATH SO IMMINENT

Soon with Death so imminent,
Pierrot drew his last intent,
had the Notary to him sent
thus his last wish to imprint.
What a ball, what a ball! the Devil thought.

For my children: nothing there,
even I am no more heir,
and the Devil's own sent here
shall go back to their King Lear.
What a ball, what a ball! the Devil thought.
Mr. Notary! bear in mind,
quite an angel of a kind
Pierrot nothing left behind,
'cept to strangers he could find.
What a ball, what a ball! the Devil thought.

Pierrot then the Priest had brought,
showed to him his ult'mate thought:
Well, dear Priest, I think I ought,
pension getting from the Lord.
What a ball, what a ball! the Devil thought.

Swore the Priest: that testament
is much more than God He meant,
ere the Priest those words did end,

hej, lod. Fanden Pjerrot hente.
Der er fest, det er fest, tænkte Fanden!

—*Helge Rode*

I AFTEN

Det gyldenhvide Himmellys.
De tavse, sorte Skove.
Og rundt i Havens Gange staa
de stille Træer og sove.

Og Duggen daler kølig-mild
og fugter Kind og Pande.
I Aften var det godt, min Sjæl,
at staa mod Dødens Strande!

I Aften var det godt, min Sjæl,
i Fald du kunde glide
paa blød og hastig Vingeflugt
mod Lysets Hav, det hvide!

Og svinde hen i stille Lys
og gylden Fred derinde,
og dø deri befriet fra
din Drøm og fra dit Minde!

—*Ludvig Holstein*

whoosh! for Pierrot, Belz'bub did send.
What a ball, what a ball! the Devil thought.

—*Helge Rode*

TONIGHT

The golden-white twilight from above.
The silent, dark woods.
And in the garden the trees are stand-
ing in quiet sleep.

And the dew falls coolly-mild, moisten-
ing cheek and forehead
tonight it would be well, my soul, to
head for the shores of death.

Tonight it would be well,
my soul, to glide
on soft and quick wings
towards the sea of light, the white!

And fade in quiet light and golden
peace within,
and die in this light freed from dream
and memory!

—*Ludvig Holstein*

IRMELIN ROSE

Se, der var en Gang en Konge,
Mangen Skat han kaldte sin
Navnet paa den allerbedste
Vidste hver var Irmelin,
Irmelin Rose,
Irmelin Sol,
Irmelin Alt, hvad der var dejligt.

Alle Ridderhjelme spejled
Hendes Farvers muntre Pragt,
Og med alle Rim og Rythmer
Havde Navnet sluttet Pagt:
Irmelin Rose,
Irmelin Sol,
Irmelin Alt, hvad der var dejligt.

Hele store Bejlerflokke
Der til Kongens Gaarde foer,
Bejlede med ømme Lader
Og med blomsterfagre Ord:
Irmelin Rose,
Irmelin Sol,
Irmelin Alt, hvad der er dejligt.

Men Prindsessen jøg dem fra sig
(Hjertet var saa koldt som Staal),
Lastede den Enes Holdning,

IRMELIN ROSE

Once upon a time there was a king,
many treasures did he possess,
the name of the very best,
as everyone knew, was Irmelin,
Irmelin Rose,
Irmelin Sun,
Irmelin all that was lovely.

All the knights' helmets mirrored
the gay splendour of her colours,
and with every rhyme and rhythm
the name had made a pact:
Irmelin Rose,
Irmelin Sun,
Irmelin all that was lovely.

Large crowds of suitors
arrived at the king's castle,
courted with tender gestures
and with flowery words.
Irmelin Rose,
Irmelin Sun,
Irmelin all that is lovely!

But the princess scared them away
(the heart was as cold as steel),
criticized the carriage of one,

Vrænged ad den Andens Maal.
Irmelin Rose,
Irmelin Sol,
Irmelin Alt, hvad der er dejligt.

—*J. P. Jacobsen*

**MIN PIGE ER SAA
LYS SOM RAV**

Min Pige er saa lys som Rav
og Danmarks gyldne Hvede,
og Blikket er saa blaat som Hav,
Naar Himmel er dernede.
Prinsesse Tove af Danmark!

Min Pige kan vel være haard,
mod dem, hun ilde lider.
da har hun Ord, som hidsigt slaar
og lidt for hidsigt bider.
Prinsesse Tove af Danmark!

Det Smilehul gaar bag en Sky,
og farligt Øjet graaner;
men Smilet bryder frem paany
og Blikkets Bølger blaaner.
Prinsesse Tove af Danmark!

mocked the diction of the next:
Irmelin Rose,
Irmelin Sun,
Irmelin, all that is lovely!

—*J. P. Jacobsen*

PRINCESS TOVE

My girl is fair as amber
and as Denmark's golden wheat,
her glance is blue as the sea
when heaven is down here.
Princess Tove of Denmark!

My girl may turn against
those she does not care for,
then she has words to strike and hurt,
too much, I think, of temper.
Princess Tove of Denmark!

The dimple goes behind a cloud,
the greying eyes mean danger,
but beams will break through clouds anew,
and the eyes are blue waves playing.
Princess Tove of Denmark!

Thi ser jeg i de Øjne ind,
de bliver vege, varme.
Da hviler jeg i hendes Sind,
som i to bløde Arme,
Prinsesse Tove af Danmark!

—*Helge Rode*

For as I look her in the face
those eyes will weaken warmly
and hold me in a rapt embrace
as close as soft arms round me.
Princess Tove of Denmark!

—*Helge Rode*

Carl Nielsen (1865-1931)

Carl August Nielsen was born in 1865 on the island of Funen. At the age of only fourteen he was engaged as a trombonist in the regimental band in Odense. Alongside his work as a military musician he played string quartets with his friends and studied *Das Wohltemperierte Klavier* on his own initiative. From these years came his first real attempts at composition, which were mainly chamber music works in the Classical style. Through the generosity of patrons in Odense, Carl Nielsen went to Copenhagen where he studied at the Royal Danish Academy of Music for two years 1884-86.

In 1890, in recognition of his talent, he was awarded the grant, Det Ancker'ske Legat, which enabled him to go on a study trip to the continent. During this trip, in 1891, he married the sculptress Anne Marie Brodersen, who remained his wife despite serious marital difficulties. In the 1890s Carl Nielsen consolidated his position as one of the country's prominent composers with works including the *First Symphony*, op. 7 (1890-92), the *J.P. Jacobsen Songs*, op. 4 and 6 (1891), the *Violin Sonata*, op. 9 (1895) and the choral work *Hymnus Amoris* (1896-97). During the years around the turn of the century he composed two operas, *Saul and David* (1898-1901) and *Maskarade* (1904-06), the last of which quickly gained the status of a Danish national opera.

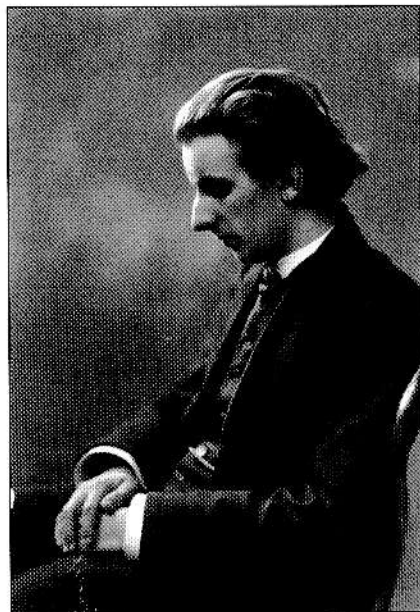
In 1901, Nielsen was granted a yearly Government salary, which meant that he was no longer forced to take private pupils to maintain the family finances. A few years later he also signed a general contract with the publisher Wilhelm Hansen, who published most of his works until 1924. Alongside his composing career Carl Nielsen held several important posts in Danish musical life. In the period 1908-1914 he conducted at the Royal Theatre, then from 1915 until 1927 he conducted



The Nielsen family, ca. 1904: Hans Børge, Ann Marie, Carl, Irmelin, Anne Marie

the concerts of the music society, Musikforeningen. From the earliest works on, Carl Nielsen's compositions were permeated by a classicist aesthetic which deliberately avoided any element of late romanticism, and in the course of the 1910s and 1920s he oriented himself more towards the new currents in European music. Little by little he began to work modernist elements into his music though never abandoning his very characteristic personal style.

—Mogens Vestergaard



Rued Langgaard (1893-1952)

Rued Langgaard is a unique case in the history of Danish music. He was a loner, a visionary and an uncompromising idealist who rejected the polarity of Romanticism and Modernism. As a very young man he created works that pointed fifty years ahead in time, and at a mature age he wrote music that sounded at least fifty years out of date. Beyond this paradox lies a tragic artistic destiny, for, because of it, Langgaard was forced to exist on the periphery of the Danish artistic milieu. After Langgaard's death his music was mostly forgotten; only the stories about an odd character remained.

Langgaard was indebted to his parents for his arch-Romantic, religio-philosophi-

cal views on art. Yet he was not deaf to the modern development of music, and his late Romantic tonal idiom was stretched to such a highly original level that he apparently lost the connection with his Romantic foundations. This led to the first of the two long pauses in composition in his life, and to a subsequent output of works that were deliberately anachronistic. The Danish musical world looked askance at this lonely eccentric who was the only Dane to completely embrace late Romanticism. In 1940 he was engaged, for the first time in an official capacity, as the cathedral organist in Ribe, far from the music life of the capital. This was the first and only official position Langgaard was to ever hold, and he would live in isolation, a bitter man, until his death. Though he regarded Carl Nielsen as the epitome of all that was wrong with the music of the age, one finds traces of Nielsen's influence in some of Langgaard's modernist works.

Langgaard's oeuvre comprises over 400 compositions, including 16 symphonies and many other unusual orchestral works, six string quartets, works for piano and organ, choral music, songs and the religious vocal drama, *Antichrist*. It was only at the end of the sixties that eyes were opened to the special qualities of his often unique musical idiom

—Compiled by Anders Beyer



Lars Thodberg Bertelsen's debut, after studies at the Jutland Academy of Music, was exceptionally sensational, leading immediately to a feature on Danish Television news. Mr. Bertelsen rapidly became one of Denmark's most frequently engaged lied and oratorio singers, and in 1990 made his opera debut, singing Guglielmo in *Così fan tutte*. In the same period he became a member of the ensemble of the Danish National Opera. There he has sung numerous roles, including Figaro in Rossini's *The Barber of Seville*; Valentin in Gounod's *Faust*; Marcello in *La Bohème*; The Count in *The Marriage of Figaro*; Maximilian in Bernstein's *Candide*; Gunther in *Götterdämmerung*; and in 1999, The Vicar in *Albert Herring*. In addition to recitals and oratorio performances, Lars Thodberg Bertelsen has been a guest artist with all of Denmark's orchestras. His highly praised recordings include songs of Carl Nielsen and Niels Gade.

Frode Stengaard was born in 1948. He was educated both as an organist and a pianist at the Jutland Academy of Music in Aarhus, with Georg Fjelrad, Bengt Johnsson and Georg Vasarhelyi as his teachers. He had further studies in Paris with Gaston Litaize and Yvonne Loriod and masterclasses with Hans Leygraf, Guido Agosti and Adèle Marcus. Mr. Stengaard gave his debut as an organist in 1972 and as a pianist in 1975. Since 1969 he has been the organist at Skanderborg Church, and is also a teacher in organ and piano at the Jutland Academy of Music. Frode Stengaard is much in demand both as soloist and chamber musician, performing with Denmark's orchestras as a pianist, organist and harpsichordist.



The Miró String Quartet has rapidly come to be known as one of America's most vibrant and virtuosic quartets. In April of 1996, the quartet sprang to national attention, winning First Prize in the 50th Annual Coleman Chamber Music Competition, and within a month, capturing both the First and Grand Prizes at the Fischhoff National Chamber Music Competition. In August of 1998, the Quartet was awarded First Prize at the 6th Banff International String Quartet Competition. At the invitation of Isaac Stern, the Miró Quartet performed in a live broadcast from the Jerusalem Music Centre and taped a

PBS Special. The Miró Quartet has been heard on national radio broadcasts--on National Public Radio's *Performance Today*, and on *St. Paul Sunday Morning*--and on NBC Television's *The Today Show*. The Miró String Quartet is named for the celebrated surrealist artist, Joan Miró.

The Carl Nielsen International Music Competitions

Carl Nielsen was born in 1865 about 10 kilometers south of Odense. His music naturally holds a very important place in the repertoire of The Odense Symphony Orchestra. In 1980, international violin competitions began to be held in Nielsen's name. The competitions have brought to Odense young participants from all over the world, and juries consisting of soloists, chamber musicians and teachers of the highest international caliber. In recent years Carl Nielsen International Music

Competitions have also been held for the other two instruments that Nielsen composed concertos for--the clarinet (for the first time in 1997) and the flute (for the first time in 1998). The competitions are of immense value as ambassadors for Danish music, as the required repertoire includes various works by Carl Nielsen and other Danish music, especially contemporary works. An exceptional chapter in the history of the Carl Nielsen Violin Competition came about in 1999, when the Odense Symphony Orchestra was asked to organize "The Carl Nielsen International Violin Competition in New York City", as the centerpiece of The Danish Wave. The final concert of the competition, on November 1, 1999, marked not only the end of nine days of competition between young violinists of 18 nations, but also of the Danish Wave.

Saeka Matsuyama was eighteen years of age when she became Silver Medalist and winner of the Odense Symphony Orchestra's Special Prize at the Carl Nielsen International Violin Competition in New York City (1999). She has since gone on to become the Grand Prize winner of the Saint Louis Symphony Orchestra Competition (2000), and will appear as soloist with The St. Louis Symphony in upcoming concerts. Saeka Matsuyama is currently enrolled at the Juilliard School, where she is a student of Glenn Dicterow. Ms. Matsuyama was a student of Dorothy DeLay at Juilliard's Pre-College Division, where she won first prize at the Juilliard Pre-College Competition in 1992, 1995 and 1998.





The Odense Symphony Orchestra, one of Denmark's five regional orchestras, was established in 1946, but its roots go all the way back to the year 1800. Originally a theater orchestra that also played symphonic music, the orchestra today is a continuously developing and expanding modern symphony orchestra

with a high level of activity, subsidized by the Municipality of Odense and the Danish State. When the Odense Symphony Orchestra was established it had 22 musicians. Over the years it has grown steadily, and presently numbers 73 highly skilled performers. The orchestra gives between 100 and 140 performances annually, and has more than 40 CD recordings to its credit. The Odense Symphony Orchestra's touring activities have included concerts in Austria, Estonia, Belgium, China, Germany, Greece, Holland, Latvia, Lithuania, Russia, Spain, Sweden and the United States.

Jan Wagner has had great success since beginning his European career during the 1995/6 season. A native of Caracas, Venezuela, he became chief conductor of the Odense Symphony Orchestra at the beginning of the 1997/98 season. Jan Wagner was the First Prize winner of the 11th Nicolai Malko International Conducting Competition in 1995, having previously been the Top-Prize Winner of the 1994 Leopold Stokowski International Conducting Competition in New York and recipient of the 1994 Conducting Prize at the Aspen Music Festival. Maestro Wagner regularly conducts the Danish National Radio Symphony and the Helsinki Philharmonic Orchestras as well as most of the principal Danish and Scandinavian orchestras. Other notable orchestras he has worked with include the Frankfurt Radio Symphony Orchestra, the Orquesta Sinfonica de Venezuela, the Simon Bolivar Symphony Orchestra of Venezuela, and the Melbourne Symphony and West Australian Symphony orchestras. In the USA Jan Wagner has appeared with the Los Angeles Philharmonic, New Jersey Symphony Orchestra, Aspen Festival Orchestra and the Aspen Chamber Symphony at the 1995 Aspen Music Festival, and the Minnesota Orchestra. Jan Wagner is a graduate of the Academy of Music in Vienna, Austria, where he completed his studies with Karl Österreicher and Günter Theuring. He has also studied with Murray Sidlin and Lawrence Foster at the Aspen Music Festival, and has participated in master classes with John Nelson, Leonard Slatkin and James Conlon.



Producers: Becky and David Starobin

Engineer: Adam Abeshouse; microphones by Brüel & Kjær

Associate Engineer: Silas Brown

Mastering Engineer: Adam Abeshouse

Translations of texts for *Sang bag Ploven*; *I Aften*; *Irmelin Rose*;

Prinsesse Tove: by Arne Helman; courtesy of Danacord Records

Translation of text for *Dengang Døden var i vente* by Poul Ruders

Photographs of Rued Langgaard and Carl Nielsen, courtesy of

The Danish Music Information Centre

Photograph of Margrethe II, Queen of Denmark: Rigmor Mydtskov

Photograph of Lars Thodberg Bertelsen and Frode Stengaard: Becky Starobin

Photographs of the Miró String Quartet and Saeka Matsuyama: Christian Steiner

Photograph of the Odense Symphony Orchestra courtesy of

the orchestra's archives

Carl Nielsen: *Five Songs* and Rued Langgaard: *String Quartet No. 3*,

recorded in performance on October 4, 1999 at Merkin Concert Hall,

Abraham Goodman House, New York City

Carl Nielsen: *Violin Concerto* recorded in performance at Manhattan School

of Music, John C. Borden Auditorium, October 30, 1999, final round,

The Carl Nielsen International Violin Competition in New York City

Design: Pete Ciccone, Immaculate Concepts

The recording of Rued Langgaard's *String Quartet No. 3* was made possible

with assistance from The Langgaard-Fonden

Rued Langgaard: *String Quartet No. 3*, published by Samfundet

Carl Nielsen: *Songs* and *Violin Concerto*, published by Edition Wilhelm Hansen

The Danish Wave, '99

The Danish Wave '99 was financed by The Danish Ministry of Culture

Corporate Sponsors: Den Danske Bank, Georg Jensen, Larsen Strings,

Novo Nordisk, SAS, Tele Danmark, and Unibank.

The Carl Nielsen International Violin Competition in New York City

Patron: Her Majesty, Margrethe II, Queen of Denmark

Organizing Committee

Marianne Granvig, Secretary General; Peder Elbæk, Artistic consultant;

Becky Starobin, USA coordinator

Arrangement

Mr. Hans Grunnet, Consul General, The Danish Consulate General

in New York; Mr. Finn Anderson, Secretary General, The Danish

Cultural Institute; Mr. Jørgen Lund, President, The Odense Symphony

Orchestra; Mr. Per Holst, General Manager, The Odense Symphony

Orchestra; Ms. Marianne Granvig, Secretary General,

The Carl Nielsen International Music Competitions

Committee of Honor

Elsebeth Gerner Nielsen, The Danish Minister for Culture; Mr. Anker Boye,

Mayor of Odense; Mr. Finn Andersen, Secretary General of The Danish

Cultural Institute; Mr. Peter Augustinus, Director; Mr. Niels Viggo Bentzon;

Mr. Peder Elbæk, Professor, The Royal Danish Academy of Music;

Mr. Hans Grunnet, Consul General, New York; Mr. Torben Grøngaard, Director of Odense City Museums; Mr. Bertel Krarup, Principal, The Carl Nielsen Academy of Music; Mr. Per Nørgard, Composer; Mr. Ib Nørholm, Composer, Professor, The Royal Danish Academy of Music; Mrs. Renate Ronnefeld, President, "World Federation of International Music Competitions"; Mr. Poul Ruders, Composer; Mr. Michael Schönwandt, Principal Guest Conductor of the Danish National Radio Symphony Orchestra

Jury Members

Mr. Ik-Hwan Bae, Korea/USA; Ms. Dorothy DeLay, USA; Ms. Kaja Danczowska, Poland; Mr. Peder Elbæk, Denmark; Mr. Mauricio Fuks, Uruguay/Canada; Mr. Gregory Fulkerson, USA; Mr. Tuomas Haapanen, Finland; Mr. György Pauk, Hungary/UK; Mr. Milan Vitek, Czech Republic/Denmark; Jean-Pierre Wallez, France.

Staff, The Carl Nielsen International Violin Competition in New York City

Patrick Mason, Master of Ceremonies
Marianne Granvig, Kirsten Strate, Becky Starobin, Nicoline Juul Lunde,
Paul Cesarczyk

Bridge Records wishes to thank *The Royal Danish Consulate, New York City*: Michael Mørch, Consul General; Anita Rasmussen, Vice Consul; Irene Krarup, Vice Consul; *The Danish Music Information Centre*: Jens Rossel, Bendt Viinholt Nielsen. Mr. Anders Beyer; Mr. Jesper Buhl; *The Carl Nielsen Museum*: Karsten Eskildsen, curator; *Members of The Odense Symphony Orchestra*: Per Holst, General Manager; *Manhattan School of Music*: Marta Istomin, President; Richard Elder Adams, Dean; Tyler Learned, Manager, John C. Borden Auditorium; Debra Kinzler, Director of Public Relations; *Merkin Concert Hall*: Vicki Margulies, Director, Concert Division; *Tivoli Artists Management*: Ib Flemming Hansen. *Edition Wilhelm Hansen*: Tine Birger Christensen; Ole Hansen, Eline Sigfusson, Mikael Kristiansen.

The Carl Nielsen International Violin Competition in New York City

1st Prize: Leor Maltinski

2nd Prize: Saeka Matsuyama

3rd Prize: Mariko Inaba

Odense Symphony Orchestra Prize: Saeka Matsuyama

Please visit Bridge Records online at: www.BridgeRecords.com

