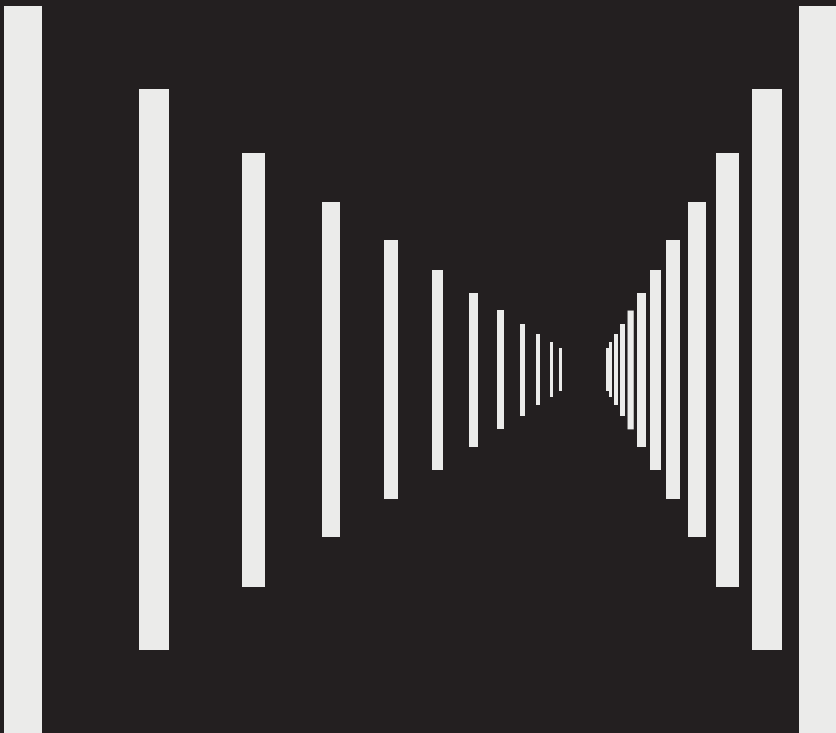


Rune Glerup
Perhaps Thus the End

Quatuor Diotima
Jonas Frølund



Rune Glerup (b. 1981)

Perhaps Thus the End

Quatuor Diotima

Yun-Peng Zhao, violin

Constance Ronzatti, violin

Franck Chevalier, viola

Pierre Morlet, cello

Jonas Frølund, clarinet

Perhaps Thus the End (2017)

For string quartet

| | |
|--------------------------------------|------|
| 1 I Perhaps Thus the End | 3:04 |
| 2 II Now to Press on Regardless | 7:07 |
| 3 III From Deep Within | 7:30 |
| 4 IV The Dark of Night or Day | 4:13 |
| 5 V The Then Fleeting Dark of Night | 3:21 |
| 6 VI The Strokes and Cries as Before | 2:01 |
| 7 VII The End, Again and Again | 5:04 |

Clarinet Quintet, Still Leaning Towards This Machine (2015)

For clarinet, string quartet and live-electronics

| | |
|-----------------------------|-------|
| 8 I Precipitato | 10:17 |
| 9 II Tranquillo | 6:55 |
| 10 III Prestissimo sfrenato | 6:30 |

Total 56:03

World premiere recording



Rune Glerup

Life's Endless Loops

By Andrew Mellor

Rune Glerup applies the rubric normally employed by visual artists and sculptors to the discipline of composing notated and electroacoustic music. He is interested in sound conceived as an almost physical structure – in material stripped of descriptive or dynamic qualities, relying instead on its own concrete and constant properties and the vibration, resonance, attraction or unease drawn from those properties when placed in the presence of other, equally clearly defined material.

Like separate parts of a hanging mobile, the static ingredients of Glerup's scores form parts of the same fundamental structure, even if their presentation allows that structure to be heard or 'seen' from different perspectives or energized by

different contexts. That contributes to a broader process – in the hands of performers and the space in which they play – in which the constituent parts find their own expressive and acoustic equilibrium.

The urge to hear the same sounds differently first led Glerup from his native Denmark to the European mainland where he immersed himself in the artistic life of Berlin and Paris. He returned home as a postgraduate student in the Soloist's Class of the Royal Danish Academy of Music, where his teachers were Niels Rosing-Schow, Bent Sørensen and Hans Peter Stubbe Teglbjærg (Glerup himself now teaches at the Academy). He continued his studies at IRCAM (Institut de recherche et coordination acoustique/musique) the electroacoustic music research facility established in Paris by Pierre Boulez.

Soon a central element was established in Glerup's works: the idea of musical 'objects'. It was first explored in the work *objets/*

décalages (2008, Dacapo Records 8.226578), in which blocks of sound became more distinct and demarcated according to thematic character, instrumental timbre and spatial positioning. The composer was soon convinced that the more his objects defined their own space, the more fertile and tense their relationships could become. In the series of works titled *dust encapsulated* that followed (8.226578), Glerup considered how he might frame such micro-relationships within a more comprehensive macro-structure. He has gone on to write a Piano Concerto for Ensemble intercontemporain, a violin concerto for Isabelle Faust and a Piano Trio for Trio Con Brio Copenhagen.

Perhaps Thus the End (2017)

Early in his career, Glerup wrote a string quartet that, despite not having been played or even published, helped the composer develop some theoretical principles that he still

cleaves to today. That work's successor in the genre, Glerup's String Quartet No. 2 and his work number 19, was commissioned by Quatuor Diotima and Westdeutscher Rundfunk with support from the Danish Arts Foundation. It was first performed by Quatuor Diotima at the Musikprotokoll Festival in Graz in October 2017.

The score falls into seven titled but linked movements, the first of which takes the title of the entire work, *Perhaps Thus the End*. The spirit of Samuel Beckett (1906–1989) hangs over that phrase – the writer's fixation on existence, meaning, the passing of time and the cessation of things. Beckett has proved a touchstone figure for Glerup, a detail which aligns the composer with the work of another big figure in Danish music and an early supporter of his work, Pelle Gudmundsen-Holmgreen (1932–2016). There are also parallels between the two composers' actual music, which share an animalistic nervous energy and a tendency to

place wholly different ideas, materials or traditions in close proximity to one another to create energizing and unexpected musical byproducts.

'As for the inspiration for this piece,' writes Glerup in a foreword to the score for *Perhaps Thus the End*, 'I owe a lot to the works of Samuel Beckett but also to taking a walk in the park, reading the news, drinking beer in a smoke-filled bar, solitary hours cycling in the hills, failing to comprehend the endings, beginnings, repetitions, beginnings, endings of this world.'

At the start of the work's opening movement, itself titled 'Perhaps Thus the End' and marked 'leggiero, sotto voce', a leaping, sculptural motif is born of the work's opening unison, and is shared between all four players. The second movement, 'Now to Press on Regardless,' is marked 'agitato, assurdo', and is crammed with intricate, rococo gestures including scrunched notes and glissandi that speak of fleeting existential crisis and

the absurdity of continuation when something is finished.

The third movement 'From Deep Within' is marked 'poco espressivo, leggiero'. It offers perhaps the purest example of Glerup's concept of concrete musical objects existing together but with autonomy, as the florid structures from before are now aerated, separated by held chords as if to resemble statues arranged apart from one another in a gallery. The fourth movement, 'The Dark of Night or Day', is a static 'tranquillo' nocturne before the fifth, 'The Then Fleeting Dark of Night,' which opens with the archaic form of a fugue, directly mimicking the 'fleeting' dark of night. Movement six, 'The Strokes and Cries as Before,' returns us to the material and atmosphere of the second movement, but now in a compressed version, before the work strains to conclude with the seventh movement, 'The End, Again and Again,' a prolonged version of the work's introduction.

Clarinet Quintet, Still Leaning Towards This Machine (2015)

Glerup's Clarinet Quintet was first performed on 14 March 2015 in Orléans by Quatuor Diotima and clarinetist Alain Billard. Three months later, the same musicians performed the piece at the source of its commission, IRCAM, as part of the centre's *Manifeste* festival. The piece, his work number 16, operates to Glerup's own principles of musical objects but nods in the direction of some musical developments, composers and scores that have shaped his music from the start.

One of those is an appropriated snippet of Boulez's Piano Sonata No. 2, used as a form of *homage* to the birth of exploratory music in the 1950s and 60s, but there are also references to Beethoven, Stravinsky, Lachenmann and the composers of perhaps the most famous clarinet quintets from music history: Mozart and Brahms. The work's title is paraphrased from the realist poet Charles Bukowski (1920–1994) – specifically,

the line in his poem *Congrats, Chinaski*: 'I am still here, leaning towards this machine.' The poem itself is an image of the poet making an alcohol-soaked birthday greeting to himself (Chinaski being his literary alter-ego).

Other influences include the Slovenian philosopher Mladen Dolar (b. 1951) ('for his rigorous thinking of the voice') and, again, the quintessential literary purveyor of the bleak and tragicomic, Beckett ('for the absurd, and for the incessant and haunting vocal maelstrom'). None of these elements, writes Glerup, is intended to create a 'collage'. Instead, they feed into a piece that is formally strong, its gestures weighty and refined, with an energy that suggests a unifying impulse despite the continued separation of the constituent parts.

Woven into the three movements are electronic elements, downsized to chamber scale for discretion using transducers mounted on instruments, meaning those electronic elements

we *do* hear appear to operate within the same acoustic limitations as the instruments themselves. The first movements bursts with the tension of the combined elements; the texture remains consistent but like the proverbial hanging mobile, glints in different lights. The second movement is sparser and slower, with a respiratory quality. The third returns to a high speed, but with circular micro-movement only creating a sense of macro-stability; a drone draws the music away from its febrile state but at no point is any single element of the conversation forced to sacrifice its material integrity.

Andrew Mellor is author of The Northern Silence – Journeys in Nordic Music and Culture (Yale University Press, 2022).

Quatuor Diotima was established in 1996, with its name reflecting a dual musical identity: 'Diotima' alludes to both German Romanticism (as the name Friedrich Hölderlin gave to the character representing the true love of his life in the novel *Hyperion*) and contemporary music (referencing Luigi Nono's *Fragmente-Stille, an Diotima*).

The quartet has collaborated with some of the most esteemed composers of the late 20th and early 21st centuries and regularly commissions new works from prominent figures such as Thomas Adès, Olga Neuwirth, Beat Furrer, Lisa Streich, Thomas Larcher, and Rebecca Saunders. It is also recognised for illuminating masterpieces from the 19th and 20th centuries, particularly the works of Beethoven, Schubert, and the composers of the Second Viennese School.

As exclusive artists of the Naïve label, the Diotima musicians began recording a series of contemporary

composer portrait albums in 2016, featuring composers like Miroslav Srnka, Alberto Posadas, Stefano Gervasoni, Gérard Pesson, and Enno Poppe. The ensemble's recordings of the complete string quartets by Bartók and Mauricio Sotelo were released in 2019 and 2021, respectively.

Jonas Frølund is a versatile young Danish clarinetist and entrepreneur, educated at the Paris Conservatoire in 2022. He is building a career as a soloist and chamber musician, while serving as Principal Clarinet and Chairman of the Danish Chamber Orchestra, and as co-founder of the wind quintet V Coloris. Frølund won 1st prize at the 2019 Lisbon International Clarinet Competition and received an Honourable Mention at the 2022 Prague Spring International Music Competition. His recent accolades include the 2024 Rødovre Music Prize and the 2023 Fair Practice Prize from the Danish Composers' Society.

Tilværelsens uendelige sløjfer

Af Andrew Mellor

Rune Glerup overfører de kategorier, der normalt anvendes af billedkunstnere og skulptører, til den disciplin at komponere noteret og elektroakustisk musik. Han interesserer sig for lyd skabt som en næsten fysisk struktur – i materiale rensat for beskrivende eller dynamiske egenskaber og i stedet afhængigt af sin egne konkrete og konstante egenskaber og af den mængde vibration, resonans, tiltrækning eller ubehag, der kan uddrages af disse egenskaber i sammenhæng med et andet lige så klart defineret materiale.

Som enkeltlementer i et hængende mobile indgår de statiske ingredienser i Glerups partiturer i den samme grundlæggende struktur, også selvom de præsenteres

på en måde, der gør det muligt for strukturen at blive hørt eller 'set' fra forskellige perspektiver eller aktiveret i forskellige sammenhænge. Dermed bidrager de også til en mere omfattende proces – i hænderne på de udøvende og det rum, de spiller i – hvor bestanddelene etablerer deres egen ekspressive og akustiske ligevægt.

Trangen til at høre de samme lyde på forskellig vis førte til at begynde med Glerup fra hjemlandet Danmark til det europæiske kontinent, hvor han fordybede sig i kunstverdenen i Berlin og Paris. Efter at være vendt hjem videreuddannede han sig i solistklassen på Det Kongelige Danske Musik-konservatorium med Niels Rosing-Schow, Bent Sørensen og Hans Peter Stubbe Teglbjærg som lærere (i dag underviser Glerup også selv på konservatoriet). Han fortsatte sine studier i Paris ved det af Pierre Boulez grundlagte forskningscenter IRCAM (Institut de recherche et co-

ordination acoustique/musique) for elektroakustisk musik.

På et tidligt tidspunkt begyndte et centralt element i Glerups værker at etablere sig, nemlig tanken om musikalske "objekter". Den blev første gang udforsket i værket *objets/décalages* (2008, Dacapo Records 8.226578), hvor blokke af lyd bliver mere distinkte og adskilte alt afhængigt af tematisk karakter, instrumentalklang og rumlig placering. Komponisten blev hurtigt overbevist om, at jo mere hans objekter kom til at definere deres eget rum, desto mere frugtbare og intense forhold kunne der opstå mellem dem. I den efterfølgende værkrække med titlen *dust encapsulated* (8.226578) overvejede Glerup mulighederne for at indlejre sådanne mikroforhold i en mere omfattende makrostruktur. Han har senere skrevet en klaverkoncert til Ensemble intercontemporain, en violinkoncert til Isabelle Faust og en klavertrio til Trio Con Brio Copenhagen.

Perhaps Thus the End (2017)

I begyndelsen af sin karriere skrev Glerup en strygekvartet, som, på trods af hverken at have været opført eller bare udgivet, hjalp komponisten til at udvikle bestemte teoretiske principper, han den dag i dag stadig holder fast i. Værkets efterfølger i genren, Glerups strygekvartet nr. 2, og hans værk nummer 19, blev bestilt af Quatour Diotima og West-deutscher Rundfunk med støtte fra Statens Kunstfond i Danmark. Den blev uropført af Quatour Diotima ved Musikprotokoll-festivalen i Graz i oktober 2017.

Partituret består af syv sammenhængende satser med hver sin titel, hvoraf den første også er titlen på hele værket, *Perhaps Thus the End*. Samuel Becketts (1906-89) ånd præger sætningen – forfatterens optagethed af tilværelsen, betydning, tidens gang og altings ophør. Beckett er blevet en afgørende inspirationskilde for Glerup, og denne detalje deler komponisten med en anden stor

skikkelse i dansk musikliv, der tillige var en tidlig beundrer af hans værker, Pelle Gudmundsen-Holmgreen (1932-2016). Man kan også finde paralleller mellem de to komponisters konkrete musik, der er fælles om en animalsk, nervøs energi og en tendens til at stille væsensforskellige idéer og materialer tæt op ad hinanden for på den måde at skabe aktiverede og uventede musikalske biprodukter.

“Hvad angår inspiration til stykket,” skriver Glerup i forordet til *Perhaps Thus the End*, “står jeg i stor gæld til Samuel Beckett, men også til at gå tur i parken, læse nyheder, drikke øl i en røgfylt bar, cykle alene i bakkerne i timevis, manglende evne til at forstå afslutningerne, begyndelserne, gentagelserne, begyndelserne og afslutningerne her i verden.”

I begyndelsen af værkets åbningssats med titlen “Perhaps Thus the End”, der er angivet “leggiero, sotto voce”, udvikler der sig et springende, skulpturelt motiv af værkets

indledende unisono, som alle fire musikere er fælles om. Anden sats, “Now to Press on Regardless”, er angivet “agitato, assurdo” og spækket med sindrige rokokogestus, heriblandt knasetoner og glissandi til at symbolisere en forbigående eksistentiel krise og det absurde i at fortsætte, når noget er afsluttet.

Tredje sats, “From Deep Within”, er angivet “poco espressivo, leggiero”. Det kan meget vel være det klareste eksempel på Glerups forestilling om konkrete musikalske objekter, der eksisterer samtidigt, men uafhængigt af hinanden, efterhånden som de frodige strukturer fra før nu bliver luftet igennem; adskilt af udholdte akkorder som for at ligne statuer stillet op på afstand af hinanden i et galleri. Fjerde sats, “The Dark of Night or Day”, er en statisk nocturne angivet “tranquillo” forud for femte sats, “The Then Fleeting Dark of Night”, som åbner med en så arkaisk form som en fuga og dermed direkte mimer nattemørkets “flugt”. Sjette sats, “The Strokes and

Cries as Before”, lader os vende tilbage til materialet og stemningen i anden sats, nu blot i en mere komprimeret udgave, før værket strammer til mod slutningen med den syvende sats, “The End, Again and Again”, en forlænget udgave af åbningen på værket.

Klarinetkvintet, *Still Leaning Towards This Machine* (2015)

Glerups klarinetkvintet blev uropført 14. marts 2015 i Orléans af Quatour Diotima og klarinettisten Alain Billard. Tre måneder efter opførte de samme musikere stykket på IRCAM, der havde bestilt det, som en del af institutionens *Manifeste*-festival. Stykket, hans værk nummer 16, er loyalt over for Glerups egne principper om musikalske objekter, men strejfer også en vis grad af musikalske udviklinger, komponister og inspirationskilder, der lige fra begyndelsen har været med til at præge hans musik.

En af disse er et citat hentet fra Boulez' klaversonate nr. 2 som en

slags *hommage* til den nyskabende musik i 1950'erne og 1960'erne, men der er også referencer til Beethoven, Stravinsky, Lachenmann og komponisterne af de måske mest berømte klarinetkvintetter i musikhistorien: Mozart og Brahms. Værkets titel er en parafrase over et citat af den realistiske digter Charles Bukowski (1920-94) – i særdeleshed den linje i digtet *Congrats, Chinaski*, som lyder: “Jeg er her stadig og læner mig ind mod maskinen.” Selve digtet fremmaner et billede af digteren i færd med at tilberede en alkoholdrivende fødselsdagsfest for sig selv (*Chinaski* er hans alter ego).

Blandt andre inspirationskilder finder man den slovenske filosof Mladen Dolar (f. 1951) (“for hans kompromisløse overvejelser om stemmen”) og endnu en gang den centrale litterære formidler af det dystre og tragikomiske, Beckett (“for det absurde og for den uophørlige og gripende vokale malstrøm”). Det er dog ikke, skriver Glerup, hensigten med

de pågældende elementer at skabe en "collage". I stedet kommer de til at indgå i et formelt stærkt stykke med velafvejede og raffinerede gestus og med en energi, der på trods af den fortsatte separation af de involverede dele antyder en samlende impuls.

I de tre satser er der også indflettet elektroniske elementer, der ved hjælp af omformere på instrumenterne bliver reduceret til diskret kammermusikalsk skala i den forstand, at de elektroniske elementer, vi rent faktisk *hører*, efter alt at dømmes opererer inden for de samme akustiske rammer som instrumenterne. Den første sats er fyldt til bristepunktet med spænding fra de kombinerede elementer; teksten forbliver konstant, men ligesom det omtalte hængende mobile kaster den lyset forskelligt tilbage. Anden sats er mere spinkel og langsom med mindelser om et åndedræt. Den tredje vender tilbage til det høje tempo, men hvor en cirkulær mikrobevægelse blot skaber en fornemmelse af makro stabilitet,

en liggetone trækker musikken ud af dens febrilske tilstand, men på intet tidspunkt bliver et enkeltelement i samtalen tvunget til at ofre sin integritet som materiale.

Andrew Mellor er forfatter til The Northern Silence – Journeys in Nordic Music and Culture (Yale University Press, 2022).

Quatuor Diotima blev grundlagt i 1996 og bærer et navn, der symboliserer en dobbelt musikalsk identitet: "Diotima" refererer både til den tyske romantik, hvor Friedrich Hölderlin gav navnet til karakteren, der repræsenterer ægte kærlighed i sin roman *Hyperrion*, og til nutidig musik, som i Luigi Nonos *Fragmente-Stille, an Diotima*.

Kvartetten har samarbejdet med nogle af de mest anerkendte komponister fra det sene 20. og tidlige 21. århundrede og bestiller regelmæssigt nye værker fra komponister som Thomas Adès, Olga Neuwirth, Beat Furrer, Lisa Streich, Thomas Larcher og Rebecca Saunders. Den er også kendt for at kaste lys over mester værker fra det 19. og 20. århundrede, især værker af Beethoven, Schubert og komponister fra Den Anden Wienskole.

Som eksklusive kunstnere for pladeselskabet Naïve påbegyndte Quartour Diotima indspilningen af en række portrætalbummer med nutidige komponister i 2016, blandt andre

Miroslav Srnka, Alberto Posadas, Stefano Gervasoni, Gérard Pesson og Enno Poppe. Kvartettens indspilninger af de samlede strygekvartetter af Bartók og Mauricio Sotelo blev udgivet i henholdsvis 2019 og 2021.

Jonas Frølund er en alsidig, ung dansk klarinettist og iværksætter, uddannet fra Conservatoire de Paris i 2022. Han er i gang med at opbygge en karriere som solist og kammermusiker, samtidig med at han er soloklarinettist og formand for Danmarks Underholdningsorkester samt medstifter af blæserkvintetten V Coloris. Han vandt førsteprisen ved den internationale klarinetkonkurrence i Lissabon i 2019 og modtog en udmærkelse ved Prague Spring International Music Competition i 2022. Han er også modtager af Rødovre Musikpris 2024 og Dansk Komponistforenings Fair Practice Pris 2023.

DDD

Recorded at SWR, Hans-Rosbaud-Studio, Baden-Baden, Germany, on 16–18 September 2019

Executive producer: Harry Vogt

Recording producer: Günther Wollersheim

Sound engineer: Norbert Vossen

Mastering: Astrid Großmann-Hudasch

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Life's Endless Loops, by Andrew Mellor, translated from the English by Jakob Levinsen

Proofreaders: Hayden Jones, Jens Fink-Jensen

Photo p. 3 © Caroline Bittencourt

Design: Tobias Røder Studio, www.tobiasroeder.com

Publisher: Edition Wilhelm Hansen, www.wisemusicclassical.com

With support from Sonning-Fonden and Koda Kultur

Perhaps Thus the End was commissioned by Quatuor Diotima and the Westdeutscher Rundfunks (WDR) with support from the Danish Arts Foundation.

The Clarinet Quintet was commissioned by IRCAM-Centre Pompidou. Computer design carried out at IRCAM-Centre Pompidou Studios. IRCAM computer music designers: Thomas Goepfer and Rune Glerup.

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Dacapo Records is supported by the Danish Arts Foundation

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World premiere recording

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