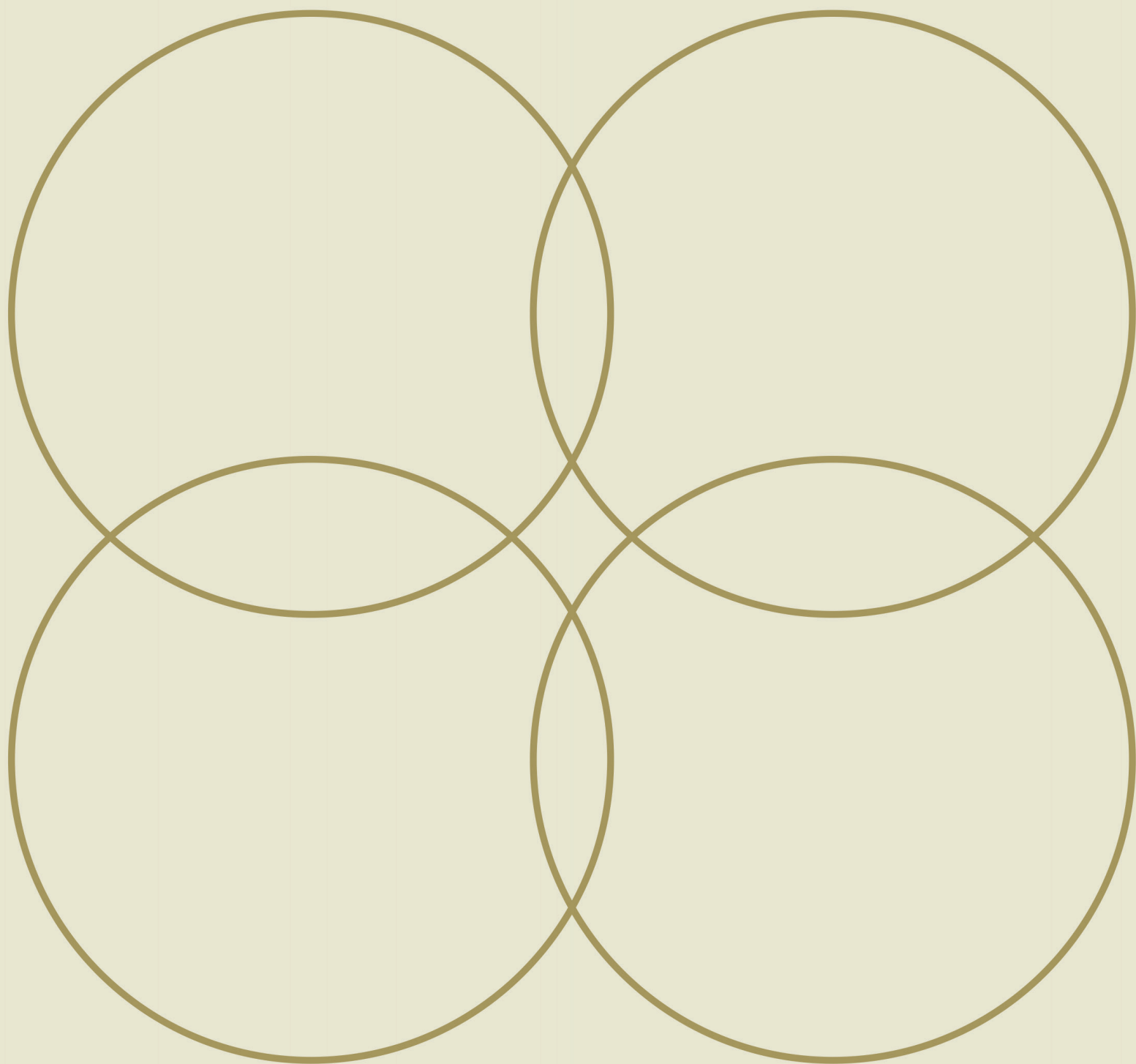


Steingrímur Rohloff

Concerto Grosso



Steingrímur Rohloff (b. 1971)

Concerto Grosso

for four soloists and orchestra

Jens Bjørn-Larsen, tuba

Stefan Dohr, horn

Jesper Busk Sørensen, trombone

Gábor Tarkövi, trumpet

Aalborg Symphony Orchestra

Conducted by Giordano Bellincampi

Concerto Grosso (2021)

1	I (with tuba solo)	7:08
2	II (with horn solo)	5:46
3	III (with trombone solo)	8:09
4	IV (with trumpet solo)	6:37

Total 27:40

World premiere recording



Steingrímur Rohloff, 2021

Blown up and Away

By Andrew Mellor

Storytelling is hardwired into Steingrímur Rohloff's music, whether or not words play a part. He can sense the profundity of a narrative arc, the power of emotional extremes and the fantastical capabilities of melody and harmony. His highly flexible voice may shift expression from piece to piece, but his music's surface beauty and finesse often conceals deep and sometimes dark explorations of human life.

Rohloff was born in Reykjavík to Icelandic and German parents, and has lived in Denmark since 2003. He studied composition with Krzysztof Meyer at the conservatory in Cologne and later with Marc-André Dalbavie and Gerard Griséy at the Conservatoire National Supérieur de Paris, which led him to courses at IRCAM, the French institute in Paris dedicated to the research of music and sound. In France, Rohloff discovered an appetite for orchestration – convincing himself, at the same time, that the world of harmony was rife with unexplored avenues. 'I decided that you have to write your *own* harmonies based on characteristics, expression and implication,' he

says; 'there is still much more experimentation to be done there.'

Rohloff's adaptation of Hans Christian Andersen's *Story of a Mother* won the 2009 Reumert (a Danish Tony or Olivier Award) for Best Children's Theatre Production and he has twice been nominated in Reumert's opera category, leading to a major commission from the Royal Danish Opera. 'I like extremes and feel drawn to them,' the composer says.

The words could apply as much to his activity in opera as to his emotionally acute concert works. One of the most spectacular of them to date was unveiled on 17 March 2022, when hornist Stefan Dohr, trombonist Jesper Busk Sørensen, trumpeter Gábor Tarkövi and tuba player Jens Bjørn-Larsen gave the first performance of Rohloff's *Concerto Grosso* (2021) with the Aalborg Symphony Orchestra in the north of Denmark at the city's Musikkens Hus, conducted by Giordano Bellincampi.

It could only have happened because of what went before that night. Each of the soloists had already taken principal roles in brass concertos by the Danish composer Ole Schmidt (1928–2010), released on Dacapo Records in March 2022. Rohloff's *Concerto Grosso* – which came into being largely thanks to Busk Sørensen, a Danish trom-

bonist and member of the Berliner Philharmoniker with Dohr and Tarkövi – was designed to end the concert by uniting all four distinguished soloists in a single work.

The result is thought to be the first concertante work of its specification (featuring solo horn, tuba, trombone and trumpet). Loosely speaking, each solo instrument gets a movement to itself in Rohloff's score but within the flexible tradition of the Baroque 'concerto grosso', whereby dialogue between all solo instruments – and the 'tutti' ensemble – pervades the whole work. 'Each movement may focus on a solo instrument but it is not exclusive,' Rohloff told Klaus Møller-Jørgensen of the Danish Broadcasting Corporation's P2 channel on the evening of the premiere; 'they have relationships – different ways and places through which they can meet.'

Before writing, Rohloff visited the soloists in Berlin to familiarize himself with their style and allow him to tailor his music to it. The idea was to take each of the instruments to their expressive boundaries, while also capturing something of the artistry and spirit of the individual brass players.

Contrary to our clichéd view of soloists and their tendencies towards virtuosic display, Rohloff

discovered that among the most remarkable skills offered by these four high-level orchestral musicians was a common ability to play very slowly and quietly. 'One should never forget how beautifully, quietly and lyrically they can play,' Rohloff told Møller-Jørgensen. The composer also admitted that working on this concerto was 'fun from start to finish.'

The first of the four untitled movements – organized traditionally according to a slow-fast-slow-fast pattern – places the tuba centre stage. The music unfolds slowly and with the extreme clarity heard elsewhere in Rohloff's work. In the foreground the soloist plays long, legato lines that droop and eventually tumble downwards, while other brass linger in the shadows. Eventually the tuba is hauled upwards courtesy of strings in parallel motion and snapped from its slumber by sharp orchestral snarls. With the instrument apparently brought to optimism, we hear its beautiful, plaintive high register.

The second movement leaps into action courtesy of a solo horn in playful mode, fully indulging the instrument's traditional role as a conveyer of pursuit and sportsmanship (though here, it's the other brass companions that are caught in pursuit). Fast tempi and high-jinx allow the instrument to display

its virtuosity but again, the music gives way to the lyricism that sets up the third movement, a soothing aria for trombone.

Here the solo instrument drapes its song over open harmonies from the orchestra, with bending microtones occasionally smudging the line and the sense of tonality. As the trombone climbs upwards, luminosity floods the orchestra as Rohloff's use of percussion and harp lend the music a supernatural quality.

That ascent readies our ears for the frolicking finale. Here the trumpet flutter-tongues as it flies around at the top of the orchestra in a sort of aerated blues, either frantic or caught in a blissful rhythmic trance. A series of driving rhythmic thwacks prompt momentary vocalizing from the soloists before a final blast – and a deflating coda.

Jens Bjørn-Larsen is one of the most sought-after tuba soloists globally and a highly appreciated and successful teacher of brass instruments. Winning the first prize at the Concours International d'Execution Musicale in Geneva in 1991 marked the beginning of an exceptional career as a tuba soloist for Jens Bjørn-Larsen. He was awarded first prize in the Nordic Soloist Competition, the Grand Victor Borge Award, the Japanese Bunkamura Prize and the European Juventus Award. From 1987 until 2005, he held the position of principal tubaist of the Danish National Symphony Orchestra and is now an associate member of the Chamber Orchestra of Europe. He teaches at the Royal Danish Academy and the Malmö Academy of Music. In 2002, he was appointed professor at the Hanover University of Music. For several years, he was also the visiting tutor of tuba at the Royal Northern College of Music in Manchester. As a soloist and orchestra musician, Jens Bjørn-Larsen has appeared on countless recordings.

Proclaimed by the New York Chronicle as the “king of his instrument”, **Stefan Dohr** is widely regarded as one of the world's greatest horn players. He studied in Essen and Cologne and started his professional career at the age of 19 as the principal horn of the Frankfurt Opera. He occupied the same position with the Bayreuth Festival Orchestra, the Orchestre Philharmonique de Nice and the Deutsches

Symphonie-Orchester Berlin. Stefan Dohr has been the principal horn of the Berliner Philharmoniker since 1993. As a soloist, he has worked with many celebrated conductors, including Daniel Barenboim, Bernard Haitink, Christian Thielemann, Ingo Metzmacher and Daniel Harding, as well as Claudio Abbado. His repertoire covers all eras and includes composers such as Herbert Willi, Toshio Hosokawa, Wolfgang Rihm and Hans Abrahamsen, who have written new works for him. His chamber music partners comprise the pianists Maurizio Pollini, Lars Vogt and Kirill Gerstein, the violinists Kolja Blacher and Guy Braunstein and the tenors Ian Bostridge and Mark Padmore. Stefan Dohr is also a member of the Berliner Philharmoniker Octet and the Ensemble Wien-Berlin. He appears regularly in international chamber music festivals and is invited to give masterclasses throughout the world.

Jesper Busk Sørensen's first instrument was the euphonium, but he decided to take up the trombone because he loved its warm, opulent tone. He was so taken with its versatility as one of the orchestra's most powerful yet mellowest instruments. Jesper Busk Sørensen has been a member of the Berliner Philharmoniker since 2009 and has toured most of the world as an orchestra musician, soloist, and as a guest teacher at various music conservatories. He graduated from the Royal Music

Academy of Music, Aarhus in 2005. In addition, he undertook further training with Chicago Symphony Orchestra trombonist Michael Mulcahy at Northwestern University in Evanston, Illinois. His first professional engagement was in 2002 as second trombone – later becoming principal – of the Aarhus Symphony Orchestra. As a chamber player, Jesper Busk Sørensen is a member of the Danish Trombone Quartet, which has given the world premiere of several contemporary works. He is also a member of the Berliner Philharmoniker Brass. Jesper Busk Sørensen was appointed Honorary Professor at the Royal Danish Academy of Music in 2015.

In **Gábor Tarkövi's** family, many played brass instruments, inspiring the young Gábor, who had already learned piano and clarinet, to switch to the trumpet, especially as he could then play in the family band at weddings. Early on, he realized that he wanted to become an orchestral musician. So he began his studies at the conservatory in Győr, later transferring to the Franz Liszt Music Academy of Budapest. Tarkövi's first engagements took him to the Württemberg Philharmonic of Reutlingen and, as principal trumpet, to the Berlin Symphony Orchestra and the Bavarian Radio Symphony Orchestra. Since 2005 he has held that position with the Berliner Philharmoniker. Along with his activities in the orchestra, he is a member of the Austrian ensemble Pro Brass and the

Austrian Brass Connection. As a chamber player and soloist, Gábor Tarkövi appears in many European countries, the US and Japan, and he also gives regular masterclasses in Hungary, Germany, Austria and Switzerland. Since 2018 he has been Professor for Trumpet at the Berlin University of the Arts.

Aalborg Symphony Orchestra was founded in 1943 by the conductor Jens Schrøder, who was its principal conductor until 1979. Since 1980 the orchestra has been directed by many well-known conductors: Janos Fürst, Peter Erös, Owain Arwel Hughes, Moshe Atzmon, Lan Shui, Ari Rasilainen, Matthias Aeschbacher and Rumon Gamba. Today, the orchestra has 65 musicians and gives approximately 200 concerts a year, not just in Aalborg but also in the other municipalities of the North Jutland region. The orchestra also tours the rest of Denmark, as well as other countries. Aalborg Symphony Orchestra has enthralled audiences in Germany, France, Norway and Sweden, not just in symphonic concerts but also with world-renowned artists such as Andrea Bocelli and Sting. The orchestra plays a vital role as an opera and ballet orchestra for guest performances with the Royal Danish Theatre and the Danish National Opera. Aalborg Symphony Orchestra also makes an exceptional effort in the field of music education for children. Every year the orchestra is involved in many childrens' concerts. Through-

out the years, Aalborg Symphony Orchestra has performed with many world-renowned artists such as Jean-Pierre Rampal, Victor Borge, Birgit Nilsson, Yehudi Menuhin, Anne-Sophie Mutter, José Carreras, Kiri Te Kanawa, Jonas Kaufmann, Janine Jansen, Plácido Domingo, Anna Netrebko and Sir Bryn Terfel. The orchestra has made numerous recordings of mostly Danish music.

Giordano Bellincampi is music director of the Auckland Philharmonia Orchestra, following positions as principal conductor of the Orchestra I Pomeriggi Musicali, Kristiansand Symphony Orchestra, Copenhagen Philharmonic Orchestra and Athelas Sinfonietta Copenhagen, and general music director of the Duisburg Philharmonic and the Danish National Opera. Giordano Bellincampi enjoys regular relationships as a guest with many orchestras around the world, particularly in Scandinavia and Europe, including the Royal Stockholm, Rotterdam and Royal Flemish Philharmonic Orchestras and the St Petersburg Symphony, but also in North America, including the Toledo Symphony Orchestra in Ohio, and in Asia and Australia. With an enormous repertoire embracing classical, romantic and contemporary music, he is particularly celebrated for his prowess in the Central European, Italian and Scandinavian symphonic traditions, and for his interpretations of significant choral and vocal works.



Steingrímur Rohloff, Stefan Dohr, Gábor Tarkövi,
Jens Bjørn-Larsen, Giordano Bellincampi, and Jesper Busk Sørensen, 2022

Blæs på konventionerne

Af Andrew Mellor

At fortælle historier er et grundelement i Steingrímur Rohloffs musik, uanset om den involverer ord eller ej. Han kan fornemme dybden i et forløb, kraften i musikalske ekstremer og de fabulerende muligheder i melodier og harmonik. Selvom hans særdeles varierede stemme som komponist kan ændre udtryk fra værk til værk, skjuler musikkens skønhed og raffinement på overfladen ofte dybe og nogle gange dunkle undersøgelser af det at være menneske.

Rohloff er født i Reykjavík af islandsk-tyske forældre og har boet i Danmark siden 2003. Han har studeret komposition hos Krzysztof Meyer på konservatoriet i Köln og senere hos Marc-André Dalbavie og Gerard Griséy på Conservatoire National Supérieur de Paris, efterfulgt af kurser på kunsthøgskolen IRCAM i Paris. I Frankrig opdagede Rohloff sin glæde ved orkestrering og fik i samme forbindelse overbevist sig selv om, at harmonikkens verden stadig myldrede med uudforskede stier: “Jeg nåede frem til, at man bliver nødt til at skrive sine egne harmonier ud fra særkender, udtryk og antydninger” og “at der stadig er masser at eksperimentere med”, siger han.

I 2009 modtog Rohloffs bearbejdelse af H.C. Andersens *Historien om en mor* årets Reumert for bedste børneteaterforestilling, ligesom han to gange er blevet nomineret til en Reumert for bedste opera og senest har modtaget en stor bestilling fra Den Kongelige Opera i København. “Jeg kan godt lide ekstremer og føler mig tiltrukket af dem,” siger komponisten selv.

Det kan hævdes at gælde både hans operaaktiviteter og hans følelsesmæssigt nærværende koncertværker. Et af de mest spektakulære til dato så verdens lys den 17. marts 2022 i Musikkens Hus i Aalborg, da hornisten Stefan Dohr, basunisten Jesper Busk Sørensen, trompetisten Gábor Tarkövi og tubaisten Jens Bjørn-Larsen sammen med Aalborg Symfoniorkester under Giordano Bellincampis ledelse uropførte Rohloffs *Concerto Grosso* (2021).

Det var kun muligt på grund af aftenens foregående program. Hver af solisterne havde allerede haft en hovedrolle i messingkoncerter af Ole Schmidt (1928-2010), der udkom på Dacapo Records i marts 2022. Rohloffs *Concerto Grosso* – som ikke mindst er blevet til på grund af Busk Sørensen, der ligesom Dohr og Tarkövi er medlem af Berliner Philharmoniker – var tiltænkt at skulle afslutte koncerten ved at forene samtlige fire solister i et enkelt værk.

Resultatet menes at være det første koncertante værk for netop denne besætning med soloinstrumenterne horn, tuba, basun og trompet. Groft sagt får hvert af soloinstrumenterne en sats for sig selv i Rohloffs partitur, men i overensstemmelse med den fleksible tradition fra barokkens “concerto grosso” er hele værket gennemsyret af dialog mellem samtlige soloinstrumenter og tuttigruppen. “Selvom hver enkelt sats måske fokuserer på et enkelt soloinstrument, sker det ikke eksklusivt,” forklarede Rohloff forud for uropførelsen til Klaus Møller-Jørgensen fra DR P2; “der er forbindelser mellem dem – forskellige ruter og steder at mødes”.

Før Rohloff begyndte på kompositionen, besøgte han solisterne i Berlin for at lære deres respektive spillestil at kende og derigennem blive i stand til at skræddersy sin musik til dem. Tanken var at bringe hvert enkelt instrument ud til dets udtryksmæssige grænse og samtidig indfange noget af hver enkelt musikers virtuositet og karakter.

Stik imod vores konventionelle forestilling om solister og deres forkærlighed for virtuos opvisning opdagede Rohloff, at en af de mest bemærkelsesværdige færdigheder hos disse fire orkestermusikere på højt niveau var en fælles evne til at spille meget langsomt og stille. “Man bør aldrig glemme, hvor smukt, stille og lyrisk de kan spille,” sagde

Rohloff til Møller-Jørgensen. Samtidig indrømmede komponisten, at arbejdet med koncerten havde været “sjov fra først til sidst”.

Den første af de fire titelløse satser – der på klassisk vis forløber efter mønstret langsom-hurtig-langsom-hurtig – har tubaen i hovedrollen. Musikken udfolder sig langsomt og med den samme ekstreme transparens, som kendes fra andre af Rohloffs værker. Solisten i forgrunden spiller lange legato-linjer, der siver og til sidst vælter nedad, samtidig med at andre messingblæsere lurar i baggrunden. Til sidst bliver tubaen trukket op igen af strygere i parallelbevægelse og vækket brat af højlydt snerren fra orkestret. Tilsyneladende bliver instrumentet grebet af optimisme, og vi får dets smukke og eftertænksomme lyse register at høre.

Anden sats begiver sig afsted i rask tempo med et legesygt solohorn, der hengiver sig fuldt ud til instrumentets traditionelle rolle som symbol på forfølgelse og sportsånd (omend det her er de andre messinginstrumenter, der bliver forfulgt). Hurtige tempi og akrobatnumre gør det muligt for instrumentet at demonstrere sin virtuositet, men igen giver musikken også plads til den lyrik, der bereder vejen for tredje sats, en vederkvægende arie for basun.

Her svøber soloinstrumentet sin sang hen over åbne akkorder i orkestret, mens glidende mikrotoner fra tid til anden farver linjen og tonalitetsfornemmelsen. Mens basunen bevæger sig opad, bliver orkestret oversvømmet af en fornemmelse af lys, som Rohloffs brug af slagtøj og harpe forlener med en nærmest overnaturlig stemning.

Denne opstigning forbereder vores ører på den muntre finale. Her spiller trompeten med *flutter-zunge*-teknik, mens den flyver rundt oven over orkestret i en slags luftbåren blues, enten manisk eller fanget i en himmelsk, rytmisk trance. En række insisterende, rytmiske knald udløser kortvarig sang fra solisterne inden et sidste brag – og en coda til at tage luften ud af musikken igen.

Jens Bjørn-Larsen er en af de mest efterspurgte tubasolister i verden og ligeledes en meget søgt og succesfuld messingpædagog. Tildelingen af førsteprisen ved Concours International d'Execution Musicale i Genève i 1991 markerede begyndelsen på hans ekstraordinære karriere som tubasolist. Jens Bjørn-Larsen har desuden vundet førsteprisen i Nordisk Solist Konkurrence og er modtager Victor Borge-legatet, den japanske Bunkamura Award samt den europæiske Juventus Award. Fra 1987 til 2005 havde han stillingen som solotubaist i DR Symfoniorkestret. Siden 2010 har han været fast medlem – *associate member* – af Chamber Orchestra of Europe. Jens Bjørn-Larsen underviser i tuba på Det Kongelige Danske Musikkonservatorium og Malmö Musikhögskolan. I 2002 blev han udnævnt til professor ved Hochschule für Musik und Theater i Hannover, og i en årrække var han desuden gæsteprofessor ved Royal Northern College of Music i Manchester. Både som solist og orkestermusiker har Jens Bjørn-Larsen medvirket på utallige indspilninger.

Stefan Dohr, der af New York Chronicle blev udråbt som 'kongen af sit instrument', anses af mange som en af verdens bedste hornister. Han studerede i Essen og Köln og indledte 19 år gammel sin professionelle karriere som solohornist ved Frankfurt Operaen. Samme stilling varetog han herefter i

Bayreuth Festival Orchestra, Orchestre Philharmonique de Nice og Deutsches Symphonie-Orchester Berlin. Siden 1993 har Stefan Dohr været solo-hornist i Berliner Philharmoniker. Som solist har han arbejdet sammen med utallige dirigenter, herunder Daniel Barenboim, Bernard Haitink, Christian Thielemann, Ingo Metzmacher, Daniel Harding og Claudio Abbado. Stefan Dohrs repertoire dækker alle epoker og omfatter også komponister som Herbert Willi, Toshio Hosokawa, Wolfgang Rihm og Hans Abrahamsen, der har skrevet nye værker til ham. Hans kammermusikpartnere omfatter pianisterne Maurizio Pollini, Lars Vogt og Kirill Gerstein, violinisterne Kolja Blacher og Guy Braunstein og tenorerne Ian Bostridge og Mark Padmore. Stefan Dohr er desuden medlem af Berliner Philharmoniker Oktet og Ensemble Wien-Berlin. Han optræder jævnligt på internationale kammermusikfestivaler og giver masterclasses i hele verden.

Jesper Busk Sørensens første instrument var eufonium, men han skiftede til basun på grund af dens varme, overdådige klang og fordi han var optaget af basunens alsidighed som et af orkestrets mest kraftfulde, men også blødest klingende instrumenter. Jesper Busk Sørensen har været ansat som basunist i Berliner Philharmoniker siden 2009, og han har turneret i det meste af verden, både som orkestermusiker, solist og som gæstelærer ved for-

skellige musikkonservatorier. Han blev uddannet fra Det Jyske Musikkonservatorium i 2005 med efterfølgende solistklasse ved Northwestern University i Evanston, Illinois, hos Michael Mulcahy. Inden Jesper Busk Sørensen kom til Berliner Philharmoniker, var han ansat i Aarhus Symfoniorkester i syv år. Sammen med sine messingkolleger fra Berliner Philharmoniker spiller han i Berliner Philharmoniker Brass Ensemble, der er orkestrets ældste delensemble med en aktiv turnévirksomhed i Europa, USA og Asien. Derudover er han medlem af Den Danske Basunkvartet. Jesper Busk Sørensen har været adjungeret professor ved Det Kongelige Danske Musikkonservatorium siden 2015.

Trompetisten **Gábor Tarkövi** er ud af en messingblæserfamilie. Han lærte først at spille klaver og klarinet, men skiftede til trompet, fordi det gav ham mulighed for at være en del af familieorkestret til bryllupper. Ønsket om at blive orkestermusiker indfandt sig tidligt, og han studerede først på konservatoriet i Győr, senere på Franz Liszt Musikakademiet i Budapest. Som orkestermusiker fik Gábor Tarkövi til at begynde med en stilling hos Württemberg Filharmonikerne, og derefter fulgte stillinger som solotrompetist i Berlins Symfoniorkester og Bayerns Radiosymfoniorkester. Siden 2005 har han været solotrompetist i Berliner Philharmoniker. Foruden sine aktiviteter med orkestret er han

medlem af de østrigske ensembler Pro Brass og Austrian Brass Connection. Som kammermusiker og solist optræder Gábor Tarkövi i Europa, USA og Japan, og han giver regelmæssigt masterclasses i Ungarn, Tyskland, Østrig og Schweiz. Siden 2018 har Gábor Tarkövi været trompetprofessor ved Universitt der Knste Berlin.

Aalborg Symfoniorkester blev grundlagt i 1943 af Jens Schrder, der var en dynamisk og dedikeret chefdirigent for orkestret helt frem til 1979. Fra 1980 og frem til i dag har orkestret vret ledet af store dirigenter som Janos Frst, Peter Ers, Owain Arwel Hughes, Moshe Atzmon, Lan Shui, Ari Rasilainen, Matthias Aeschbacher og Rumon Gamba. I dag tller orkestret 65 fastansatte musikere og giver rligt op mod 200 koncerter – ikke kun i Aalborg, men i samtlige kommuner i Region Nordjylland samt turnkoncerter i resten af landet og uden for landets grnses. Aalborg Symfoniorkester har sledes gennem rene henrykket publikum i Tyskland, Frankrig, Norge og Sverige, bde i form af symfoniske koncerter og koncerter med verdensnavne som Andrea Bocelli og Sting. Orkestret spiller en vigtig rolle som opera- og balletorkester ved gsteoptrdener af Det Kongelige Teater samt Den Jyske Opera. Aalborg Symfoniorkester har samtidig fokus p det musikpdagogiske arbejde og er hvert r involveret i en

lang rkke brnekoncerter og andre arrangementer. Gennem rene har Aalborg Symfoniorkester givet koncerter med en lang rkke verdensnavne som Jean-Pierre Rampal, Victor Borge, Birgit Nilsson, Yehudi Menuhin, Anne-Sophie Mutter, Jos Carreras, Kiri Te Kanawa, Jonas Kaufmann, Janine Jansen, Plcido Domingo, Anna Netrebko og Sir Bryn Terfel. Orkestret har lavet adskillige cd-indspilninger, hovedsagelig af dansk musik.

Giordano Bellincampi er chefdirigent for Auckland Philharmonia Orchestra i New Zealand efter chefdirigentsstillinger for I Pomeriggi Musicali i Milano, Kristiansand Symfoniorkester, Copenhagen Phil og Athelas Sinfonietta. Han er desuden tidligere generalmusikdirektr for Duisburger Filharmonikerne og operachef for Den Jyske Opera. Giordano Bellincampi er en hyppig gst hos mange orkestre rundt om i verden, srligt i Skandinavien og Europa, herunder Stockholm Filharmonikerne, Rotterdam Filharmonikerne, Det Kongelige Flamske Orkester og Skt. Petersborg Symfonikerne samt orkestre i Nordamerika, deriblandt Toledo Symfonikerne i Ohio, Asien og Australien. Med et enormt repertoire, der omfatter klassisk, romantisk og moderne musik, har Giordano Bellincampi isr gjort sig bemrket i den centraleuropiske, italienske og skandinaviske orkestermusik og med sine fortolkninger af centrale kor- og vokalvrker.

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