

JESPER KOCH
DREAMSCAPES

Michaela Fukačová • Eugen Tichindeleanu • John Kruse
ODENSE SYMPHONY ORCHESTRA • Justin Brown

JESPER KOCH (b. 1967)
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Michaela Fukačová, cello
Eugen Tichindeleanu, violin
John Kruse, clarinet
ODENSE SYMPHONY ORCHESTRA
conducted by Justin Brown

	Dreamscapes (2005-07)	
	<i>for cello and orchestra</i>	28:51
1	I Day-dreaming	6:03
2	II Lullaby – interrupted	9:09
3	III Hungarian Dreams	13:39

	Arcadia Lost (2015-16)	
	<i>for violin and orchestra</i>	22:46
4	I Barcarole	6:29
5	II Notturmo	7:03
6	III Pastorale	9:14

	Lonesome (2010-13)	
	<i>for clarinet, strings, harp and percussion</i>	16:04
7	Largo – Allegro con brio – Valse lente – Allegro con brio – Allegro capriccioso – Allegro furioso – Largo	

Total 67:41

World premiere recordings

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Jesper Koch, Justin Brown and Eugen Tichindeleanu

DREAMSCAPES *by Jens Cornelius*

'I have always escaped into music,' the composer Jesper Koch relates. 'As a boy, I experienced music as the ideal world, and I spent most of my childhood at the piano. The real world didn't have the same appeal at all.'

Jesper Koch was born in Copenhagen in 1967, and the fascination with the world of dreams has not grown any less over the years. On the contrary, his technical mastery as a composer has offered him an increasing number of opportunities to paint dream pictures and enable the listener to enter other worlds than the real one.

He studied under two of the greatest masters of Danish music, Hans Abrahamsen and Ib Nørholm – as well as under Karl Aage Rasmussen, Olav Anton Thommesen and Colin Matthews. His breakthrough came early, for at the age of 25 he won first prize at the International Rostrum of Composers in Paris in 1992 with the work *Ice-Breaking* (1991). Since then, Jesper Koch has assiduously written music in many genres, laying the main emphasis on instrumental music, and he feels particularly at ease with the symphony orchestra.

Jesper Koch's music is melodious and often tonal, which makes perfect sense when so many of his works are dealing with nostalgia and lost dream worlds. With great assurance, he leads the way through a fluid blend of fantasy and reality, and it is no paradox that he clearly becomes himself when he visits the past. The meeting is neither pathetic nor ironic but acquires a poetic ambivalence when what was lost is viewed from the present. Even when his music takes part in a masquerade, the composer does not hide. Always have a keen ear for that ambiguity in Jesper Koch's captivating and evocative works.

All three solo concertos were dedicated to the performers on this album, including Odense Symphony Orchestra, which over the years has been Jesper Koch's faithful partner.

Dreamscapes

The cello concerto *Dreamscapes* (2005-07) was given its first performance by Odense Symphony Orchestra's solo cellist Michaela Fukačová with Southern Jutland Symphony Orchestra conducted by David Porcelijn, and it is one of Jesper Koch's most successful works, performed many times in Denmark and abroad. The title *Dreamscapes* says without further ado that the music is about a flight from reality. At the same time, the concerto has a completely classical format, being divided into three movements and written for a standard-sized orchestra.

The 1st movement, *Day-dreaming*, starts with a wave of a magic wand from the harp. Based on its five-note motif, the arabesque of the cello grows, and the soloist increasingly loses contact with the earth. A tugging counter-motif attempts to call the day-dreamer back to reality – in a not particularly attractive way! The cello offers resistance in two short cadenzas, but when the harp repeats its five-note motif from the beginning, the soloist, as if at a signal from a hypnotist, sinks back into her day-dream.

In the 2nd movement, *Lullaby – interrupted*, the cello finds itself in a gently rocking 6/8 beat without wishing to abandon itself to the lullaby the clarinet tries to entice with. The cello leaps up and sets its surroundings into wild movement, with changing, lop-sided time signatures intensifying the impression of a lack of rationality. The conflict seems to be insoluble – but then a way out comes from an unexpected quarter: A flugelhorn, placed behind the stage, sends a message from another world (not unlike the posthorn solo in Mahler's 3rd Symphony). The cello gratefully responds to the revelation with the soothing siciliano rhythm and finds a natural state of balance. After a beneficial climax, it calms down, accompanied by its sensible companion, the clarinet.

The concerto continues attacca to the 3rd movement, *Hungarian Dreams...*, where the old tradition for finales in the 'Hungarian style' appears in a renewed incarnation. Jesper Koch states that he was in the process of writing his cello concerto when the great Hungarian composer György Ligeti died in 2006, and this caused him to delve down into the music of his Hungarian models: Ligeti, Bartók and Kodály. Some of their characteristics with changing time signatures, folk-dance rhythms and special orchestration techniques influenced Koch's cello concerto.

'I have always referred to the past, and with the cello concerto, I put on a mask and create my own Hungarian carnival. I dive down into something I admire, and filter it through my own

consciousness,' Jesper Koch said, on the occasion of the concerto's first performance. In the large-scale dream rhapsody of the finale, the cello also rediscovers its friend the flugelhorn, and the dreams continue right up into the blue sky – where they can live on undisturbed.

Arcadia Lost

The violin concerto *Arcadia Lost* (2015-16) is dedicated to the concertmaster of Odense Symphony Orchestra, Eugen Tichindeleanu, who gave it its first performance in 2016 with Odense Symphony Orchestra, conducted by Alexander Vedernikov.

Arcadia Lost is a kind of continuation of a short solo piece, *Maze*, which Jesper Koch wrote in 2016 for participants in the Carl Nielsen International Competition, held by Odense Symphony Orchestra. Koch decided, however, to incorporate *Maze* into the 2nd movement of the violin concerto, where the solo piece is expanded, and the orchestral movement created around it – and into it. A highly unusual composition process.

The concerto has three movements with the classical Italian indications: *Barcarole*, *Notturmo* and *Pastorale*, which could have been titles of Romantic character pieces. The starting point for *Arcadia Lost* is also old – and Italian – namely Venice, as described in Percy Bysshe Shelley's Romantic poem *Julian and Maddalo* from 1819. Shelley's poems have been favourite reading for Jesper Koch ever since his teenage years, and the inspiration from *Julian and Maddalo* appears in fragments in the 1st movement of *Arcadia Lost*, which has Romantic longing and pent-up feelings as its theme.

In *Julian and Maddalo*, the two friends sail out to an isolated lunatic asylum to visit a man who was once a gifted, artistic individual. While the sun sets and the bells chime from a sinister tower without windows, they meet the madman, who has lapsed into insanity because of unrequited love. The same fall from the heights takes place in *Arcadia Lost*, where the violin gradually falls throughout the first movement through the orchestra, ending up on its lowest note and disappearing, because it cannot take part any longer. Meanwhile, the soloist is gradually drowned by the orchestra, like the sea that slowly rises in Venice and inundates the city.

The movement ends with a cor anglais theme that is taken over by the soloist in the 2nd movement. The violin continues with a slow, nocturnal cadenza before the orchestra comes in

with a quick 12/16 capriccioso, full of shimmering ghostlike visions. This alternation takes place several times during the movement, which is a virtuoso composition and places great demands on the soloist.

If the 1st movement is evening music and the 2nd movement night music, one wakes up in the 3rd movement, *Pastorale*, to a new day. It is transparent, light music, orchestrated lightly in a graceful, neo-classical 9/8-time signature. The indication is *semplice*, and the introduction is provided by a piccolo flute, the Arcadian instrument of innocence. It is the guiding star of the movement that points the way to Arcadia, the utopian hope of happiness.

'Nowadays we have to be happy all the time, and unhappiness must be reduced to an absolute minimum,' Jesper Koch says. 'In former times, people had a more realistic outlook on life. Happiness was something measured, the ideal state of an instant. My violin concerto is all about oases of happiness, dislocations of memory and nostalgia. Like music from a lost age.'

Lonesome

The clarinet concerto *Lonesome* (2010-13) was first performed in 2013 by the solo clarinetist John Kruse and Odense Symphony Orchestra, conducted by Alexander Lazarev. The orchestration is for strings, harp and percussion. The clarinet soloist is thus the only wind player on stage – it has no 'friends', but no rivals either. The clarinet talks to itself and calls out into the surrounding space – and sometimes gets an answer. But who from? The surroundings change, and connections tend to dissolve quickly because the clarinet has difficulty in merging with its surroundings.

Lonesome is kind of a 'theme with variations' in a single movement. It is not only the clarinet's opening theme that is varied on but also loneliness itself: one meets resigned loneliness, hopeful loneliness, balanced loneliness – apart from the various brief meetings the clarinet makes with the community of instruments. Because the clarinet basically has to make do with its own company and actively seek to make contact, it plays almost non-stop throughout the work.

The clarinet begins completely on its own with a melancholy lament 'dal niente', out of nothing. It is met with only a hollow backing from bells, harp and vibraphone. A resonance of loneliness. Only after this is there a more communicative answer from the violas, the most plaintive instrument among the strings. A bell chime soon marks that 'time is over', after which the

clarinet in the next section is given a more life-sustaining charge of energy. But this too suddenly stops – at the sound of the bell. In the following variations the clarinet plays a slow waltz with a single viola (later three solo violas) and this is followed by a quick dance with a violin as a partner. The most dramatic section of the concerto is in an interaction with the entire string section before the clarinet plays a cadenza, accompanied by a string quartet, harp and vibraphone.

The final variation is optimistic and jazzy, but it is only a short respite, and the bell of loneliness keeps on calling. In spite of this, the clarinet and the orchestra finally achieve a form of interconnectedness – perhaps even a moment of happiness?

Jens Cornelius, 2019

PERFORMERS

Principal cellist in Odense Symphony Orchestra, **Michaela Fukačová** was born in the Czech Republic and moved to Denmark after studying in Prague. Her cello teachers were Sasa Vectomov, Erling Bløndal Bengtsson and Mstislav Rostropovich. Fukačová has won numerous awards in international competitions, including the Tchaikovsky Competition in Moscow in 1986. Her international breakthrough came in 1990 when she debuted in Paris, London and Tokyo. Since then she has toured as a soloist in Europe, US and Asia. Fukačová has recorded several critically acclaimed CDs, including Danish cello concerts by Poul Ruders and Herman D. Koppel. Her recording of Peter Lieberson's cello concerto with the Odense Symphony Orchestra won a Gramophone Award in 2006 and was also nominated for a GRAMMY® in 2007 in the category "Best Classical Album of the Year".

Concertmaster of Odense Symphony Orchestra since 2013, **Eugen Tichindeleanu** was born in Romania in a musical family. Educated in Bucharest and Paris, Eugen Tichindeleanu is top prize-winner of violin competitions such as Enescu, Paganini, Long-Thibaud, Carl Nielsen – to name but a few, and has performed as a soloist and chamber musician extensively in Europe, Asia, and the Americas. As a guest concertmaster, he has been leading the London Philharmonic, City of Birmingham Symphony Orchestra, BBC Philharmonic, Singapore Symphony, Oslo Philharmonic, Trondheim Symfoniorkester, Norrköping Symphony Orchestra, to name the most representative. Eugen Tichindeleanu's instrument was built by Domenico Montagnana in Venice, 1735, and he plays it with courtesy of Augustinus Fonden.

John Kruse is principal clarinetist in the Royal Danish Orchestra. He was engaged in 2005 after 16 years as solo clarinetist in the Odense Symphony Orchestra. He trained at the Carl Nielsen Academy of Music in Odense with Jens Schou as his teacher and at the Paris Conservatoire with Professor Guy Deplus. John Kruse has recorded several CDs, including new Danish music for clarinet, Messiaen's *Quartet for the End of Time*, Mozart's music for basset horn and Mozart's and Carl Nielsen's concertos for clarinet and orchestra. John Kruse is also a member of the Funen Wind Quintet and Trio Chalumeau and has been in the jury of the first five Carl Nielsen International Clarinet Competitions. John Kruse has received the Jacob Gade Grant.

Born in England, **Justin Brown** studied at Cambridge University and Tanglewood Institute with Seiji Ozawa and Leonard Bernstein. Internationally acclaimed in both the symphonic and operatic repertoire, Justin Brown is General Music Director of the Badisches Staatstheater Karlsruhe in Germany and was Music Director of the Alabama Symphony Orchestra in the US. As a guest conductor, he has worked with many of the world's top orchestras, including the London Symphony Orchestra, BBC Symphony, City of Birmingham Symphony Orchestra, Oslo Philharmonic, Finnish Radio Symphony, Swedish Chamber Orchestra, St. Petersburg Philharmonic, Dresden Philharmonic, and Dallas Symphony Orchestra. In the opera field, Justin Brown has conducted at leading companies like the Deutsche Oper Berlin, Oper Frankfurt, Welsh National Opera, Grand Théâtre de Genève, Covent Garden, Staatsoper Stuttgart, English National Opera, and the Bayerische Staatsoper.

Odense Symphony Orchestra is one of Denmark's five regional orchestras. The orchestra was founded in 1946, but its roots go as far back as around 1800. From being a theatre orchestra that also played symphonic music, the orchestra today appears as a modern symphony orchestra with a high level of activity. The orchestra's repertoire has a wide range and covers everything from film concerts, chamber music, family concerts to the great symphonic works and opera, such as Richard Wagner's *Der Ring des Nibelungen*. Odense Symphony Orchestra had 22 musicians at its founding but has grown to 73 permanent musicians over the years, from Denmark and all over the world. The orchestra performs around 100 concerts a year. The majority of the concerts take place in the Carl Nielsen Hall in Odense's Concert House, but the orchestra tours throughout Denmark and the rest of the world.



Odense Symphony Orchestra

"Jeg er altid flygtet ind i musikken", fortæller komponisten Jesper Koch. "Som dreng oplevede jeg musikken som den ideelle verden, og jeg brugte det meste af min barndom ved klaveret. Den virkelige verden havde slet ikke samme appel."

Jesper Koch er født 1967 i København, og hans dragning mod drømmenes verden er ikke blevet mindre med årene. Tværtimod har hans tekniske mesterskab som komponist givet ham stadigt flere muligheder for at male drømmebilleder og lukke tilhøreren ind i andre verdener end den virkelige.

Han er elev af to af dansk musiks største mestre, Hans Abrahamsen og Ib Nørholm, og har også studeret hos Karl Aage Rasmussen, Olav Anton Thommesen og Colin Matthews. Han fik tidligt sit gennembrud, da han 25 år gammel vandt førsteprisen ved International Rostrum of Composers i Paris 1992 med værket *Ice-Breaking* (1991). Siden har Jesper Koch flittigt skrevet musik i mange genrer med hovedvægt på instrumentalmusik, og han har fundet sig særlig godt til rette i symfoniorkestret.

Jesper Kochs musik er melodisk og ofte tonal, hvad der giver god mening, når så mange af hans værker drejer sig om nostalgi og tabte drømmeverdener. Med stor sikkerhed tager han sin lytter i hånden og viser vej gennem musikkens flydende blanding af fantasi og virkelighed, og det er ikke noget paradoks, at han tydeligt bliver sig selv, når han besøger fortiden. Mødet bliver hverken patetisk eller ironisk, men får en poetisk dobbelthed, når det tabte betragtes fra nutiden. Selv når hans musik deltager i et maskespil, gemmer komponisten sig ikke. Hav øre for den tvetydighed hele tiden i Jesper Kochs betagende og billedskabende værker.

De tre solokoncerter på albummet er alle skrevet til de solister, der her har indspillet dem. Og alle tre værker har været opført af Odense Symfoniorkester, der gennem årene har været Jesper Kochs samarbejdspartner i et trofast parløb.

Dreamscapes

Cellokoncerten *Dreamscapes* (2005-07) blev uropført af Odense Symfoniorkesters solocellist Michaela Fukačová med Sønderjyllands Symfoniorkester, dirigeret af David Porcelijn og er et af Jesper Kochs mest succesrige værker, der er blevet opført mange gange i Danmark og udlandet. Titlen *Dreamscapes* siger ligeud, at musikken drejer sig om virkelighedsflugt. Samtidig er koncerten ganske klassisk formet i tre satser og skrevet til et orkester af standardstørrelse.

1. sats, *Day-dreaming*, begynder med et trylleslag fra harpen. Ud af dens femtonige motiv vokser celloens arabeske, og i stigende grad mister solisten jordforbindelsen. Et ruskende kontrastmotiv forsøger at kalde den dagdrømmende tilbage til virkeligheden – på en ikke ret tillokkende måde! Celloen yder modstand i to korte solokadencer, men da harpen kalder med sit femtonige motiv fra begyndelsen, synker solisten som på signal fra en hypnotiser tilbage i dagdrømmen.

I 2. sats, *Lullaby – interrupted*, befinder celloen sig i en roligt vuggende 6/8-takt uden at ville overgive sig til den vuggevis, klarinetten forsøger sig med. Celloen springer op og sætter sine omgivelser i vild bevægelse, hvor skiftende, skæve taktarter forstærker indtrykket af manglende rationalitet. Konflikten virker uløselig – men da viser sig en udvej fra uventet kant: Et flygelhorn, placeret bag scenen, sender et budskab fra en anden verden (ikke ulig posthornsoloen i Mahlers 3. Symfoni). Celloen svarer taknemmeligt på åbenbaringen med den beroligende sicilianorytme og finder en naturlig balancetilstand. Efter et velgørende klimaks falder den til ro, ledsaget af sin fornuftige kompagnon, klarinetten.

Koncerten går attacca videre til 3. sats, *Hungarian Dreams...*, hvor den gamle tradition for finaler i "ungarsk stil" træder frem i fornyet inkarnation. Jesper Koch fortæller, at han var i færd med at skrive cellokoncerten, da den store ungarske komponist György Ligeti i 2006 døde, og det fik ham til at fordybe sig i musikken af sine ungarske forbilleder Ligeti, Bartók og Kodály. Deres karakteristika med skiftende taktarter, folkedanserytmer og særlige orkestreringsmæssige greb smittede af på Kochs cellokoncert.

"Jeg har altid refereret til fortiden, og med cellokoncerten tager jeg en maske på og skaber mit eget ungarske karneval. Jeg dykker ned i noget, jeg beundrer, og filtrerer det gennem min egen bevidsthed", sagde Jesper Koch i anledning af koncertens uropførelse. I finalens store

drømmerapsodi genfinder celloen også sin ven flygelhornet, og drømmene fortsætter helt op i det blå – hvor de uforstyrret kan leve videre.

Arcadia Lost

Violinkoncerten *Arcadia Lost* (2015-16) er tilegnet koncertmesteren i Odense Symfoniorkester, Eugen Tichindeleanu, der uropførte koncerten i 2016 med Odense Symfoniorkester, dirigeret af Alexander Vedernikov.

Arcadia Lost en slags fortsættelse af et kort solostykke, *Maze*, som Jesper Koch i 2016 skrev til deltagerne i Carl Nielsen Konkurrencen, der afholdes af Odense Symfoniorkester. Koch besluttede sig for at indarbejde *Maze* i 2. sats af violinkoncerten, hvor solostykket er ekspanderet og orkestersatsen skabt rundt omkring det – og ind i det. En meget ualmindelig kompositionsproces.

Koncerten er formet i tre satser med klassiske italienske satsbetegnelser: *Barcarole*, *Notturmo* og *Pastorale*, der kunne være titler på romantiske karakterstykker. *Arcadia Losts* udgangspunkt er da også gammelt – og italiensk – nemlig Venedig som beskrevet i Percy Bysshe Shelleys romantiske digt *Julian and Maddalo* fra 1819. Shelleys digte har været yndlingslæsning for Jesper Koch siden hans teenageår, og inspirationen fra *Julian and Maddalo* dukker op i brudstykker i 1. sats af *Arcadia Lost*, der har romantisk længsel og uforløsthed som tema.

I *Julian and Maddalo* sejler de to venner ud til en isoleret sindssygeanstalt for at besøge en mand, der engang var et kunstnerisk og begavet menneske. Mens solen går ned, og klokkerne ringer fra et uhyggeligt tårn uden vinduer, møder de galningen, som er hensunket i sindssyge på grund af ulykkelig kærlighed. Samme fald fra højderne foregår i *Arcadia Lost*, hvor violinen gennem 1. sats langsomt daler ned gennem orkestret og ender på sin dybeste tone og forsvinder, fordi den ikke kan være med længere. Imens oversvømmes solisten gradvist af orkestret, ligesom havet, der langsomt stiger i Venedig og sætter byen under vand.

Satsen slutter med et engelskhorntema, der overtages af solisten i 2. sats. Violinen fortsætter med en langsom, natteagtig kadence, inden orkestret sætter ind med en hurtig 12/16-capriccioso, fuld af flimrende spørgelsessyner. Skiftet gentager sig flere gange i satsen, der er virtuost komponeret og stiller meget store krav til solisten.

Hvis 1. sats er aftenmusik og 2. sats nattemusik, vågner man i 3. sats, *Pastorale*, op til en ny dag. Det er gennemsigtig, lys musik, orkestreret let i en yndefuld, neoklassisk 9/8-takt. Karakterbetegnelsen er *semplice*, og indledningen tegnes af en piccolofløjte, uskyldens arkadiske instrument. Den er satsens ledestjerne, der viser vej mod Arkadien, det utopiske håb om lykke.

"I vore dage skal vi være lykkelige hele tiden, og ulykke skal reduceres til det mindst mulige", siger Jesper Koch. "Før i tiden havde man et mere realistisk forhold til tingene. Lykke var noget afmålt, et øjebliks idealtilstand. Min violinkoncert handler om oaser af lykke, om erindringsfor skydninger og nostalgi. Det er musik fra gamle dage."

Lonesome

Klarinetkoncerten *Lonesome* (2010-13) blev uropført af soloklarinettist John Kruse og Odense Symfoniorkester i 2013, dirigeret af Alexander Lazarev. Orkesterbesætningen er strygere, harpe og slagtøj. Klarinetsolisten er altså den eneste blæser på scenen; den har ingen "venner", men omvendt heller ingen rivaler. Klarinetten taler med sig selv, og den kalder ud i rummet – og får nogle gange et svar. Men fra hvem? Omgivelserne skifter, og forbindelserne har det med at opløse sig hurtigt, fordi klarinetten har svært ved at falde i ét med sine omgivelser.

Lonesome er udformet som en slags "tema med variationer" i én sats. Det er ikke kun klarinettens indledningstema, der varieres, men også selve ensomheden: Man møder den opgivende ensomhed, den håbefulde ensomhed, den afbalancerede ensomhed – foruden klarinettens forskellige korte møder med fællesskabet. Fordi klarinetten grundlæggende må nøjes med sit eget selskab og selv opsøge kontaktmulighederne, spiller den nærmest nonstop i værket.

Klarinetten begynder helt alene med en sørgmodig klagesang "dal niente", ud af intet. Den mødes kun af en hul opbakning fra klokker, harpe og vibrafon. En resonans af ensomheden. Først derefter kommer der et mere meddelsomt svar fra bratscherne, strygergruppens mest klagende instrument.

Et klokkeslag markerer inden længe, at "tiden er gået", og derefter får klarinetten i næste afsnit en mere livgivende energitilførsel. Men også den slutter brat – på klokkeslaget. I de følgende variationer spiller klarinetten en langsom vals med en enlig bratsch (senere tre solo-bratscher) og derefter en hurtig dans med en violin som partner. Koncertens mest dynamiske

afsnit er i samspil med det fulde strygerkorps, inden klarinetten spiller en kadence, ledsaget af strygekvartet, harpe og vibrafon.

Den sidste variation er optimistisk og jazzy, men fristen er stakket, og ensomhedens klokke bliver ved at kalde. Alligevel opnår klarinetten og orkestret til slut en samhørighed, måske ligefrem et øjeblik af lykke?

Jens Cornelius, 2019

MEDVIRKENDE

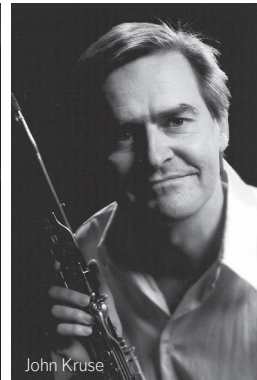
Solocellist i Odense Symfoniorkester, **Michaela Fukačová** er født i Tjekkiet og flyttede til Danmark efter studiet i Prag. Blandt hendes cellolærere var Sasa Vectomov, Erling Bløndal Bengtsson og Mstislav Rostropovich. Fukačová har vundet adskillige priser i internationale konkurrencer, bl.a. ved Tjajkovskij-konkurrencen i Moskva i 1986. Hendes internationale gennembrud kom i 1990, hvor hun debuterede i Paris, London og Tokyo. Siden har hun turneret som solist i Europa, USA og Asien. Fukačová har indspillet en række anmelderroste cd'er, deriblandt danske cellokoncerter af Poul Ruders og Herman D. Koppel. Hendes indspilning af Peter Lieber-sons cellokoncert med Odense Symfoniorkester vandt i 2006 en Gramophone-award og var desuden nomineret til en GRAMMY® i 2007 i kategorien "Årets bedste klassiske album".

Koncertmester i Odense Symfoniorkester siden 2013, **Eugen Tichindeleanu**, blev født i Rumænien i en musikalsk familie. Eugen Tichindeleanu er uddannet i Bukarest og Paris, og han har vundet violinkonkurrencer som Enescu, Paganini, Long-Thibaud, Carl Nielsen – for at nævne nogle få. Som solist og kammermusiker har han i vidt omfang optrådt i Europa, Asien og i Nord- og Sydamerika. Som gæstekoncertmester har Eugen Tichindeleanu ledet London Philharmonic, City of Birmingham Symphony Orchestra, BBC Philharmonic, Singapore Symphony, Oslo Philharmonic, Trondheim Symfoniorkester, Norrköpings Symfoniorkester, for at nævne de mest repræsentative. Eugen Tichindeleanus violin er bygget af Domenico Montagnana i Venedig i 1735, og venligst udlånt af Augustinus Fonden.

John Kruse er soloklarinettist i Det Kongelige Kapel. Han blev ansat i 2005 efter 16 år som soloklarinettist i Odense Symfoniorkester. Han er uddannet på Det Fynske Musikkonservatorium med Jens Schou som lærer og på Pariser-konservatoriet hos professor Guy Deplus. John Kruse har indspillet adskillige cd'er, blandt andet ny dansk musik for klarinet, Messiaens *Kvartet til Tidens Ende*, Mozarts musik for bassetthorn og Mozarts og Carl Nielsens koncerter for klarinet og orkester. Derudover er John Kruse medlem af Den Fynske Blæserkvintet og Trio Chalumeau. Han sad i juryen ved de fem første udgaver af Carl Nielsen Internationale Klarinetkonkurrence. John Kruse har modtaget Jacob Gades Legat.

Justin Brown er født i England og studerede ved Cambridge University og Tanglewood Institute hos Seiji Ozawa og Leonard Bernstein. Internationalt anerkendt i både symfonisk og opera-repertoire og generalmusikdirektør for Badisches Staatstheater Karlsruhe i Tyskland. Tidligere musikdirektør for Alabama Symphony Orchestra i USA. Som gæstedirigent har han arbejdet med mange af verdens bedste orkestre, herunder London Symphony Orchestra, BBC Symphony, City of Birmingham Symphony Orchestra, Oslo Filharmonien, Det Finske Radiosymfoniorkester, Det Svenske Kammerorkester, St. Petersburg Philharmonic, Dresdner Philharmonie, og Dallas Symphony Orchestra. Som operadirigent har Justin Brown dirigeret på Deutsche Oper Berlin, Oper Frankfurt, Welsh National Opera, Grand Théâtre de Genève, Covent Garden, Staatsoper Stuttgart, English National Opera og Bayerische Staatsoper.

Odense Symfoniorkester er et af Danmarks fem landsdelsorkestre. Orkestret blev grundlagt i 1946, men dets rødder går helt tilbage til omkring år 1800. Orkestret, oprindeligt et teaterorkester, som også spillede symfonisk musik, fremstår i dag som et moderne symfoniorkester med et højt aktivitetsniveau. Odense Symfoniorkesters repertoire er bredt og dækker over alt fra filmkoncerter, kammermusik, familiearrangementer til de store symfoniske værker og opera, blandt andet Richard Wagners *Nibelungens ring*. Odense Symfoniorkester havde ved grundlæggelsen 22 musikere, men er i årenes løb vokset støt og har nu 73 fastansatte medlemmer fra både Danmark og resten af verden. Orkestret giver årligt omkring 100 koncerter. Størstedelen af koncerterne foregår i Carl Nielsen Salen i Odense Koncerthus, men orkestret turnerer også i Danmark og resten af verden.



DDD

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