

Niels Rosing-Schow

Signs in the Air

Bjarke Mogensen
Toke Møldrup
Danish Chamber Players
Jean Thorel

Niels Rosing-Schow (b. 1954)

Signs in the Air

Bjarke Mogensen, accordion

Toke Møldrup, cello

Danish Chamber Players

Conducted by Jean Thorel

Danish Chamber Players (Ensemble Storstrøm)

Svend Melbye, flute

Gunnar Eckhoff, bassoon

Frederik Frisk von Würden, clarinet

Mette Franck, harp

Jakob Westh, piano

Stéphane Tran Ngoc, violin

Piotr Zelazny, viola

Tobias Lautrup, cello

John Ehde, cello ^{1,3}

Elaine Ruby, clarinet ²

Dab Kocurek, trumpet ²



Danish Arts
Foundation

1	Dance and Signs in the Air (2016)* for ensemble	13:15
2	Granito y arco iris (1999) for accordion solo and ensemble	12:09
3	Carried Away (2019)* for ensemble	7:11
	Respiro ergo sum (2015) for accordion and cello	8:32
4	I With Breathless Pace	2:40
5	II Short of Breath	1:53
6	III Relaxed (Sleep – With REM Phases)	3:59
	Claude Debussy (1862–1918): Six Épigrapes antiques (1914) arr. Niels Rosing-Schow (2017)* for flute, clarinet, bassoon and harp	16:25
7	I Pour invoquer Pan, dieu du vent d'été	2:00
8	II Pour un tombeau sans nom	3:53
9	III Pour que la nuit soit propice	2:24
10	IV Pour la danseuse aux crotales	2:38
11	V Pour l'égyptienne	3:06
12	VI Pour remercier la pluie au matin	2:24

Total 57:35

* World premiere recording



Niels Rosing-Schow

How Does It Make Sense?

By Svend Hvidtfelt Nielsen

Niels Rosing-Schow's music has been described as characterised by refined and fascinating sounds, realised through seductive instrumental means. Or, as it has been put more succinctly, it is sensual, organic and rich in contrasts.

The four works on this album embody these qualities without exception and, despite their differences, display the same distinctive sonic refinement, seamlessly leading into the final piece on this release: Rosing-Schow's instrumental arrangement of Debussy's *Six Épi-graphes antiques* (1914), originally composed for piano four hands.

Debussy's original music carries a nearly explanatory resonance with Rosing-Schow's sound world, as though it foreshadows it. His music

feels both foreign and familiar. It doesn't depend on the conventions of major-minor tonality; in its own way, it speaks for itself. The same can be said of Rosing-Schow's compositions.

Precisely this ability to create immediate musical meaning is as vital to Rosing-Schow as his sonic refinement. It's a theme so significant to him that he has written a book about it: *Hvordan giver det mening?* ('How Does It Make Sense?') (2023), which might be regarded as that rare thing – a composer's poetics.

Reflecting on things has always come naturally to Rosing-Schow. He studied musicology at the University of Copenhagen and then continued at the Royal Danish Academy of Music, focusing on music theory and history, while simultaneously studying composition under Ib Nørholm. After completing his education in Denmark, he spent four months studying in Paris. In addition to composing, Rosing-Schow has left his mark on Danish musical life through several

key roles. He has been a member of the Danish Arts Council's Music Committee and served as a chairperson of the Danish Composers' Society. At the Royal Danish Academy of Music in Copenhagen, he has served as a professor of composition and later as both vice-rector and rector.

In *How Does It Make Sense?*, Rosing-Schow explores how music creates meaning for the listener by combining key theories of musical perception with insights from his own experience as a composer to understand how sound becomes meaningful. Central to this is the brain's tendency to perceive sonic movements as bodily sensations: notes can move up and down, music can be forceful or soft, flowing or jagged, and through volume, we can sense distance or proximity.

Rosing-Schow refers to these fundamental patterns of sound as 'kinetic archetypes'. They are universal musical gestures that transcend individual

differences and create shared meaning. By using these recognisable gestures, a composer can create music in a way which offers immediate meaning to the listener.

To grasp this meaning, the listener must be able to 'recall', pay attention and 'categorise' what they hear. Categorisation helps build what Rosing-Schow calls 'auditory cognitive codes'. The more music we listen to, the more of these codes we master, and the better we become at extracting 'meaning' from music.

When experiencing Rosing-Schow's music and delving into his book, it becomes clear that his ambition is to communicate directly, ensuring that even listeners without deep musical knowledge can engage. As he puts it himself, the 'music should be expressive, but on music's own terms.'

That music should make comprehensible gestures is one thing. The way music develops over time is just as important. In this respect Rosing-

Schow is known for creating clear musical processes in which one state naturally transforms into the next. Crucially, it must be evident what causes the sound to shift from one state to another.

Even though Rosing-Schow has a deep theoretical understanding of music, he primarily uses this knowledge as a tool to translate non-musical experiences into sounds. A prime example is the album's opening work, *Dance and Signs in the Air* (2016), commissioned for the Danish Chamber Player's 25th anniversary. This piece originates from a very specific experience in a park in Shanghai. Rosing-Schow recounts:

'A group of people are dancing to crackling music from a ghetto blaster – a man is drawing the most beautiful calligraphy on the ground. He paints on the asphalt with water that quickly evaporates in the sun. I was captivated by the poetic scene, even though it was regularly disrupted by

the noise of the city. Some guards appeared, and the scene dissolved without leaving a trace. Except for an imprint in the mind. As fleeting as music painting its notes in the air.'

This was the inspiration, 'the vision'. The composer's task then lies in creating a catalogue of immediately meaningful sonic objects, as well as energetically profiled temporal and sonic spaces. He then explores how these elements function over time and how they can interact in meaningful ways. This provides the foundation for grouping the elements and discovering specific patterns that he can use in the composition.

Rosing-Schow selected gestures, and listened to the possibilities of, amongst other things, the changes inherent in the chosen gestures. He described how he felt himself to be within a double track, at the same time listening and creating. The listening depended on what was created, and the creation depended on what was heard.

Ultimately, the relationship between the vision and the concrete music is the composer's responsibility, even though others may hear and experience the music in their own way. In *Dance and Signs in the Air*, Rosing-Schow creates a subtle reference to Chinese music with the help of quarter-tones. These break the equal-tempered 'classical' atmosphere and evoke a different sense of scale.

The work's main progression illustrates the composition's focus on comprehensible gestures and musical archetypes. We are presented with a high, piercing single note that pulses between a sustained sound and repeated notes. This note collapses, nearly physically, like an object that falls through the air and lands on a deep note. From there, a striking piano arpeggio throws us back to the heights. And with this, the foundational elements for the first few minutes of the piece are established.

We can interpret these as the 'signs' the title places 'in the air' – the

medium of sound itself. These ideas, or signs, are nuanced and refined yet remain accessible to all. In essence, it's as straightforward as it sounds.

These well-defined musical elements reveal a wealth of possibilities. The deep note, for instance, doesn't always trigger the piano arpeggio immediately. It can also stand alone, summoning other developments.

The distinctly shaped elements make it both possible and engaging to follow the music's movements, which are always clearly sculpted. Changes and new elements stand out sharply when introduced. One can easily sense what drives the shifts, whether a gradual evolution or a stark contrast. Along the way, a fleeting waltz emerges – a nod to the 'dance' in the title. The music is not only beautiful and refined but also meaningful on a fundamental level, ideally accessible and enjoyable to listeners without prior musical training or knowledge of complex auditory codes.

The album's second work, *Granito y arco iris* (1999), is a chamber concerto for accordion and nine instruments which distinguishes itself differently. It appears not to draw from a specific experience but from the conceptual pairing of granite and rainbow – two contrasting natural phenomena, each compelling in its own way, which as metaphors unlock a rich array of associations. Rosing-Schow explores the tension between the solid and enduring (granite) and the ephemeral and intangible (rainbow light). He crafts a dialogue between structural clarity and a spectrum of perceptual nuances, expressing both the concrete and the abstract in music.

The music unfurls in three vast waves of movement, progressing from *pianissimo* to *forte fortissimo*, each uniquely structured but generally expanding from fewer to more instruments, ending in a prolonged resonance. The first wave begins with an almost pure note that gradually gains motion before stiffening again.

The instrumentation is remarkable: shifts between strings and accordion begin the wave, their distinct timbres blending so seamlessly that they sound nearly identical.

The second wave features a captivating *perpetuum mobile* (perhaps evoking the 'broken light' of the title) on flute and clarinet. Beneath this, chord blocks – possibly symbolising granite – emerge alongside a trumpet melody. The wave peaks in a brief solo accordion cadenza.

The third and final great wave is defined by sweeping string sounds that are gradually worked through. Delving into the title, one might hear granite in the deep chord progressions and the rainbow in the figurations and high-pitched notes that seem to meld into them.

In *Carried Away* (2019) we find again the concrete gestural movements from the second work on this album. The music's meaning lies in both the sound and action: specific notes

serve as fixed points for activity, while particular playing techniques – like playing on the piano’s strings and forceful harp plucks – draw attention and shape the structure. Rising cello and bassoon lines launch the progression, their repetition clearly signalling the approach of the close.

Respiro ergo sum (2015) – ‘I breath, therefore I am’ – is a three-movement work for accordion and cello. It reworks Descartes’ famous ‘Cogito, ergo sum’ (‘I think, therefore I am’) and illustrates how closely Rosing-Schow ties an extramusical idea to a purely musical form. Breathing is made explicit partly through the accordion’s bellows, which produce a rhythmic breath in the second movement, and partly through a special bowing technique that lets the cello ‘breathe’ too. But the intake of breath can also be heard in the hectic, almost implied movements of the first movement’s highly characteristic, distinctly Rosing-Schow-like

processual flow, building toward various climaxes. It can also be slow and heavy, like a sleeping breath, in the almost magical final movement. Here, the music feels like portraits of bodily – or perhaps emotional – states, expressed through breathing.

Debussy’s *Six Épigaphes antiques*, as noted earlier, fits seamlessly as an extension of the previous works: its structure, mood and content are poetic, marked by the elegance and sensuality that define Debussy’s style.

Svend Hvidtfelt Nielsen is a Danish composer, organist and music scholar.

Born and raised on the Danish island of Bornholm, **Bjarke Mogensen** emerged as an internationally acclaimed accordion virtuoso and versatile musician known for his mastery of diverse styles. At 13, he debuted with the Munich Symphony Orchestra on German TV, captivating millions. His curiosity for new sounds has led him to uncharted musical territories as a sought-after soloist in classical music.

Mogensen has earned numerous accolades, including the Danish P2 Radio Chamber Music Competition, Almere International Chamber Music Competition, and *The Arts Desk*’s ‘Album of the Year’ (2013). He won first prize at the European Broadcasting Union’s ‘New Talent’ competition in Bratislava and later received the Danish Music Critics Artist Prize – both firsts for an accordionist. During his student years, he performed a solo recital at Carnegie Hall’s Weill Recital Hall and at venues like Amsterdam’s Con-

certgebouw and London’s Barbican. He has played chamber music with artists such as violinist Gidon Kremer, violist Tatjana Masurenko, and cellist Andreas Brantelid, and performed with orchestras including Moscow Virtuosi, Kremerata Baltica, and the Danish National Symphony Orchestra.

Mogensen’s repertoire spans folk music, accordion classics, his own arrangements, new works, and improvisation. Collaborations with leading composers have yielded over 60 dedicated pieces, including concertos and solo works. His award-winning recordings appear on Orchid Classics and Dacapo Records.

Hailed as ‘a star’ (*The New York Times*), ‘tomorrow’s man’ and even ‘a consummate perfectionist on the cello’ (*Politiken*), Danish cellist **Toke Møldrup** has performed globally for two decades, from Carnegie Hall’s Weill Recital Hall to Wigmore Hall and Beijing’s Forbidden City Concert Hall.

His innovative approach to classical music captivates audiences and attracts new listeners through concerts and social media.

Møldrup has performed with orchestras under conductors Vincent de Kort and Santtu-Matias Rouvali, and at festivals such as Bergen International Festival and Spring Arts Festival Monaco. He champions new music, and has premiered John Williams' Cello Concerto (European premiere) and Geoffrey Gordon's Cello Concerto (world premiere).

His recordings include *Conso-lation* with pianist Tanja Zapolski, Beethoven's complete cello sonatas with Yaron Kohlberg, and Bach's Six Cello Suites.

A professor at the Royal Danish Academy of Music, Møldrup recently stepped down as principal cellist of the Copenhagen Phil to focus on concerts and his role as artistic director of the Svanekegaarden International Cello Masterclass.

Based at the KUMUS art and music house at Fuglsang Manor on Lolland, the **Danish Chamber Players** (Ensemble Storstrøm) rank among Denmark's five core ensembles, revitalising the Storstrøm Cultural Region with exceptional concerts and projects.

Formed in 1991, this octet – three string players, three wind players, a pianist, and a harpist – delivers a rich repertoire spanning classical gems to bold new works.

With around 100 concerts yearly, they champion accessibility through varied formats and unconventional venues. Their dedication to music education shines in collaborations with children and cultural partners.

Having commissioned over 120 compositions and recorded over 30 CDs, the ensemble thrives with support from the Danish Arts Foundation, the Storstrøm Cultural Region, and the municipalities of Næstved, Faxe, Lolland, and Guldborgsund.

A passionate pioneer of new and rare music, **Jean Thorel** has led over 750 world premieres. From 2008 to 2016, he served as chief conductor of the City Chamber Orchestra of Hong Kong, and his guest appearances include ensembles such as the Danish Chamber Players, Odense Symphony Orchestra, Royal Philharmonic and Philharmonia Orchestras in London, RTÉ National Symphony Orchestra in Dublin, Copenhagen Royal Ballet, Aarhus Symphony Orchestra, and Singapore Symphony Orchestra.

Thorel's acclaimed discography, spanning over 35 DVDs and CDs, features a 2002 Orphée d'Or-winning recording of Louis Saguer's works with the Moscow Contemporary Music Ensemble.

Hvordan giver det mening?

Af Svend Hvidtfelt Nielsen

Niels Rosing-Schows musik er blevet beskrevet som præget af raffinerede og fascinerende klange, realiseret gennem forførende instrumentale virkemidler. Eller som det er blevet sagt mere i en noget kortere form: sanselig, organisk og kontrastrig.

De fire værker på dette album udgør ingen undtagelse og viser, trods deres forskellighed, det samme særlige klanglige raffinement, der gnidningsløst leder over i det afsluttende værk på denne udgivelse, Rosing-Schows instrumentation af Debussys *Six Épigrapbes antiques* fra 1914, oprindeligt skrevet for firhæндigt klaver.

Debussys originale musik får karakter af nærmest forklarende efterklang til Rosing-Schows univers.

Som en slags tidlig pendant eller præ-pendant til Rosing-Schows univers. Debussys musik er på én gang fremmed og bekendt. Den benytter sig ikke af den dur-mol-tonale harmoniks konventioner; den er på sin egen måde selvforklarende. Det samme gælder Rosing-Schows værker.

Netop denne evne til at skabe umiddelbar musikalsk mening er lige så central for Rosing-Schow som hans klanglige raffinement og så vigtigt et tema for ham, at han har skrevet en bog om det: *Hvordan giver det mening?* (2023), der kan læses som noget så sjældent som en komponistpoetik.

At tænke over tingene har aldrig ligget Rosing-Schow fjernt. Han har studeret musikvidenskab ved Københavns Universitet og fortsatte derefter på Det Kongelige Danske Musikkonservatorium med fokus på musikteori og musikhistorie, mens han samtidig studerede komposition under Ib Nørholm. Efter endt uddannelse i Danmark studerede han fire

måneder i Paris. Foruden at komponere har Rosing-Schow sat sit præg på dansk musikliv gennem flere centrale poster. Han har været medlem af Statens Musikråd og formand for Komponistforeningen. På Det Kongelige Danske Musikkonservatorium i København har han både virket som professor i komposition og senere som både prorektor og rektor.

I *Hvordan giver det mening?* undersøger Rosing-Schow, hvordan musik skaber mening for lytteren ved at kombinere centrale teorier om musikopfattelse med indsigt fra sin egen erfaring som komponist for at forstå, hvordan lyd *bliver* til mening. Helt centralt er her hjernens tendens til at opfatte lydige bevægelser som kropslige fornemmelser: Toner kan bevæge sig op og ned, musik kan være kraftig eller svag, strømmende eller hoppende, og gennem lydstyrken kan vi fornemme afstand eller nærhed.

Disse grundlæggende lydmønstre kalder Rosing-Schow for "kinetiske

arketyper". Det er fællesmenneskelige musikalske gestus, som går på tværs af individuelle forskelle og skaber fælles betydning. Ved at bruge disse genkendelige gestus kan komponisten skabe musik, der giver umiddelbar mening for lytteren.

For at opfatte denne mening skal lytteren kunne "erindre", "være opmærksom" og "kategorisere" det, de hører. Kategoriseringen hjælper til at opbygge det, Rosing-Schow kalder "auditive kognitive koder". Jo mere musik vi lytter til, jo flere af disse koder behersker vi, og jo bedre bliver vi til at hente 'mening' ud af musikken.

Når man oplever Rosing-Schows musik og fordyber sig i hans bog, bliver det klart, at det for ham er en ambition at tale så direkte, så også lyttere uden indgående musikkendskab kan være med. Som han selv udtrykker det, skal "musikken være talende, men på musikkens egne præmisser".

En ting er musikken som forståelig gestus. Lige så vigtig er måden,

musikken udvikler sig på over tid. Her er Rosing-Schow kendt for at skabe klare musikalske processer, hvor én tilstand naturligt forvandler sig til den næste. Det vigtige her er, at det er tydeligt, hvad der får lyden til at forvandle sig fra én tilstand til den næste.

Selvom Rosing-Schow har en dyb teoretisk forståelse af musik, bruger han primært denne viden som et redskab til at omsætte ikke-musikalske oplevelser til toner. Et godt eksempel er albummets åbningsværk, *Dance and Signs in the Air* (2016), som blev bestilt til Ensemble Storstrøms 25-årsjubilæum. Dette stykke har sin oprindelse i en helt særlig oplevelse fra en park i Shanghai. Rosing-Schow fortæller:

"En gruppe mennesker danser til skramlende musik fra en ghetto-blaster – en mand tegner den smukkeste kalligrafi på jorden. Han maler på asfalten med vand, der hurtigt fordamper i solen. Jeg blev fascine-

ret af det poetiske optrin, selvom det jævnligt blev forstyrret af storbyens larm. Nogle vagter dukkede op, og sceneriet opløste sig uden at efterlade spor. Bortset fra et aftryk i sindet. Så flygtigt som musik, der maler sine toner i luft.”

Dette er inspirationen, ‘visionen’. Arbejdet for komponisten ligger her efter i at skabe et katalog af umiddelbart meningsfulde lydlige objekter samt energimæssigt profilerede tids- og klangrum. Derefter udforsker han, hvordan disse elementer fungerer over tid og hvordan de kan spille sammen på meningsfulde måder. Dette giver ham grundlag for at gruppere elementerne og opdage særlige mønstre, som han kan bruge i kompositionen.

Rosing-Schow udvælger gestus. Og lytter sig frem til de muligheder for blandt andet forandring, der ligger i de valgte gestus. Han beskriver hermed sig selv i en dobbeltrolle: Han er på én gang lytter og skaber. Lytningen afhænger af det skabte, og

det skabtes udvikling er afhængig af lytningen.

Forholdet mellem vision og den konkrete musik er i sidste ende komponistens ansvar, selvom andre kan høre og opleve musikken på deres egen måde. I *Dance and Signs in the Air* skaber Rosing-Schow en subtil reference til kinesisk musik ved hjælp af kvarttoner. Disse bryder den rene tempererede “klassiske” stemning og fremmaner en anderledes skalaforfølelse.

Værkets hovedforløb illustrerer komponistens fokus på forståelige gestus og musikalske arketyper. Vi bliver præsenteret for en høj, gennemtrængende enkelttone, der pulserer mellem udholdt klang og tone-repetitioner. Denne tone kollapser nærmest fysisk; som et objekt, der falder gennem luften og lander på en dyb tone. Herfra kaster en markant klaverarpeggio os tilbage til højderne. Og med dette er grundelementerne for værkets første minutter givet.

Vi kan opfatte disse elementer som de “tegn”, som værkets titel placerer i “luften” – det medie, lyden bevæger sig igennem. Disse idéer eller tegn nuanceres og raffineres, men stadig på en måde, der er tilgængelig for alle. Det hele er i princippet så enkelt, som det lyder.

De klart definerede musikalske elementer viser sig at rumme mange muligheder. Den dybe tone, hvorpå musikken lander, behøver for eksempel ikke altid straks at udløse klaverarpeggioen. Den kan også stå alene som en dyb tone og kalde på andre udviklinger.

De tydeligt tilskårne elementer gør det muligt – og interessant – at følge musikkens bevægelser, der altid er klart formet. Også forandringerne og de nye elements indtræden står tydeligt frem. Man kan distinkt forfølge de faktorer, der udløser forandring, hvad enten det er en gradvis omdannelse eller et markant skift til noget kontrasterende. Undervejs antydes en lille vals – en reference

til titlens “dans”. Musikken er ikke blot smuk og raffineret; den er også meningsfuld på et helt elementært plan. Den burde i princippet kunne forstås og nydes af lyttere uden nogen forudgående musikalsk baggrund eller kendskab til komplekse auditive koder.

Albummets andet værk, *Granito y arco iris* (1999), en kammerkoncert for akkordeon og ni instrumenter, skiller sig tydeligt ud på en helt anden måde. Dette værk synes ikke at være inspireret af en specifik oplevelse, men snarere af begrebsparret granit og regnbue. To vidt forskellige naturfænomener, som hver især er fascinerende, og som, når de bruges som metaforer, åbner for et væld af associationer. I værket fremhæver Rosing-Schow kontrasten mellem det håndgribeligt hårde og ubrydelige (granitstenen) og det uhåndgribelige og flygtige (lyset i regnbuen). Han skaber en dialog mellem strukturens objektivitet og sansningens spektrum af nuancer, der tilsammen udtrykker

både det konkrete og det abstrakte i musikken.

Musikken udfolder sig i tre vældige bølger af bevægelse, der går fra *pianissimo* til *forte fortissimo*, hver disponeret på sin måde, men generelt i bevægelse fra færre til flere instrumenter, afsluttende med en lang udklang. Den første bølge starter med næsten ren klang, der gradvist opbygger mere bevægelse, indtil den igen stivner i klang. Instrumentationen er forbløffende. Bølgen begynder med skift mellem strygere og akkordeon, men de to meget forskellige instrumentklange er komponeret, så de smelter fuldstændig sammen – faktisk lyder de næsten ens.

Den anden bølge bevæger sig gennem et fascinerende *perpetuum mobile* (måske en reference til det “brudte lys” i titlen) i fløjte og klarinet. Under denne bevægelse høres akkordblokke, der kunne symbolisere granit samt en trompetmelodi. Bølgens klimaks leder til en kort kadence for soloakkordeon.

Tredje og sidste store bølge formes af dragende strygerklange, der gradvist bearbejdes. Skulle man gå ind i titlen, kan man måske ane grannitten i de dybe akkordprogressioner og regnbuen i de figurationer og diskante klange, som de synes at opløses i.

I *Carried Away* (2019) genfinder vi de konkrete gestiske bevægelser fra albummets andet værk. Musikkens mening ligger i både lyd og handling: Særlige toner fungerer som fikspunkter for aktivitet, mens bestemte spille-måder – som spil på flyglets strenge og brutale harpeknips – skaber opmærksomhed og bliver formdannende. Stigende bevægelser i cello og fagot indleder forløbet, og når de gentages, mærker man tydeligt, at slutningen nærmer sig.

Respiro ergo sum (2015) – “Jeg trækker vejret, derfor er jeg” – er titlen på tre satser for akkordeon og cello. Den parafraserer Descartes’ berømte

“Cogito, ergo sum” (“Jeg tænker, derfor er jeg”) og illustrerer, hvor tæt forbindelse Rosing-Schow kan skabe mellem en ekstras musikalsk idé og absolut musikalsk realisering. Åndedrættet tydeliggøres dels af akkordeonets bælg, der i andensatsen producerer et rytmisk åndedrag, dels af en særlig strygeteknik, der får også celloen til at ‘ånde’. Men åndedrættet kan også høres gennem hektiske, næsten antydende bevægelser, som i førstesatsens meget karakteristiske og Rosing-Schow’ske procesbevægelse, der leder frem mod forskellige klimakser. Det kan også være langsomt og tungt som en sovende vejtrækning i den næsten magiske afslutningssats. Musikken fremstår her som portrætter af kropslige eller måske emotionelle tilstande, som de kommer til udtryk gennem vores vejtrækning.

Debussys *Six Épigraphes antiques* lægger sig – som allerede beskrevet – karaktermæssigt fint i forlængelse

af ovenstående værker: Musikkens struktur, stemning og indhold er som poesi; med den elegance og en sanselighed, som også er et særkende for Debussy.

Svend Hvidtfelt Nielsen er en dansk komponist, organist og musikforsker.

Bjarke Mogensen har, siden han i en ung alder debuterede i en tv-udsendelse på ZDF som solist med Münchener Symfonikerne, markeret sig som en af de mest efterspurgte og alsidige musikere på den klassiske musikscene i Danmark. Mange husker nok Bjarke Mogensen som vinder af DR's klassiske musikkonkurrence "Spil for livet", hvor han overraskede både seere og jury med sit usædvanlige instrument og musikerskab. Hans unikke beherskelse af instrumentet har siden bragt ham rundt i hele verden, hvor han har gæstet koncert-huse som Concertgebouw i Holland, Carnegie Hall i New York samt Barbican Hall i London.

Hans nuancerede spil og musikalske nysgerrighed har ført til en række andre samarbejder med musikere som violinisten Gidon Kremer og bratschisten Tatjana Masurenko, men også med kunstnere fra helt andre genrer i kulturlivet, heriblandt Steffen Brandt, Henrik Koefoed, Bent Fabricius-Bjerre og Benny Ander-

sen. Også som kammermusiker kom Bjarke Mogensen bag på musiklivet, da han med sin akkordeonduo, MYTHOS, gik af med sejren i P2's kammermusikkonkurrence til tonerne af Stravinskys *Petroushka* udsat for kun de to instrumenter.

Hans repertoire spænder vidt; fra egne kompositioner til arrangementer af klassiske værker over folkemusik og til helt nykomponerede værker for instrumentet. Gennem sin nysgerrighed og pionérarbejde med sit instrument har han inspireret til tilblivelsen af flere end 60 nye værker – solo, kammermusik og koncerter for akkordeon og symfoniorkester skrevet af nogle af tidens fremtrædende komponister.

Hyldet som "en stjerne" (New York Times), "fremtidens mand" og "en fuldendt perfektionist på cello" (Poli-tiken) har den danske cellist **Toke Møldrup** optrådt verden over i to årtier. Fra Carnegie Halls Weill Recital Hall til Wigmore Hall og Den Forbudte

Bys koncerthal i Beijing har hans nyskabende tilgang til klassisk musik grebet både trofaste og nye lyttere gennem koncerter og sociale medier.

Møldrup har spillet med orkestre under dirigenter som Vincent de Kort og Santtu-Matias Rouvali og gæstet festivaler som Festspillene i Bergen og Monacos Spring Arts Festival. Han er en forkæmper for ny musik og har uropført værker som John Williams' cellokoncert (europæisk premiere) og Geoffrey Gordons cellokoncert (verdenspremiere).

Hans indspilninger omfatter *Consolation* med pianisten Tanja Zapolski, Beethovens samlede sonater med Yaron Kohlberg og Bachs seks cellosuiter.

Toke Møldrup er lektor ved Det Kongelige Danske Musikkonservatorium og har for nylig fratrådt sin stilling som solocellist i Copenhagen Phil for at hellige sig sin koncertvirksomhed og sin rolle som kunstnerisk leder af Svanekegaarden Internationale Cellomasterclass.

Ensemble Storstrøm har hjemme i det moderne Kunst og Musikhushuset KUMUS på Fuglsang Herregaard og er et af Danmarks fem nationale basisensembler. Ensemblet spiller en central rolle i at skabe et levende og mangfoldigt musikmiljø med koncerter og projekter af højeste kvalitet i sine bidragskommuner og i hele Kulturregion Storstrøm.

Siden grundlæggelsen i 1991 har ensemblet bestået af otte fremtrædende kammermusikere med en unik sammensætning af instrumenter: tre strygere, tre blæsere, klaver og harpe. Denne besætning danner grundlag for et bredt og varieret repertoire, som spænder fra klassiske mesterværker til nye musikoplevelser.

Med godt 100 årlige koncerter har Ensemble Storstrøm et særligt fokus på at bringe musikken tæt på sit publikum. Det sker gennem alt fra traditionelle koncerter til innovative formater i alternative koncertrum. Ensemblet prioriterer også en omfat-

tende musikpædagogisk indsats, der involverer samskabelse med børn, kreative samarbejder med andre kulturaktører og interaktive projekter, der gør musikken relevant for mennesker i alle aldre.

Ensemblet har bestilt over 120 værker, udgivet mere end 30 cd'er og modtager støtte fra Statens Kunstfond, Kulturregion Storstrøm samt kommunerne Næstved, Faxe, Lolland og Guldborgsund.

Dirigenten **Jean Thorel** er en dedikeret fortaler for ny og utraditionel musik og har stået bag flere end 750 uropførelser. Han var chefdirigent for City Chamber Orchestra of Hong Kong fra 2008-16 og har gæstedirigeret ensembler som Ensemble Storstrøm, Odense Symfoniorkester, Royal Philharmonic og Philharmonia Orchestra i London, RTÉ National Symphony Orchestra i Dublin, Den Kongelige Ballet i København, Aarhus Symfoniorkester og Singapore Symfoniorkester.

Thorels diskografi tæller over 35 dvd'er og cd'er og inkluderer en prisvindende indspilning af Louis Saguers værker med Moscow Contemporary Music Ensemble, som vandt Orphée d'Or-prisen i 2002.

DDD

Respiro ergo sum was recorded at Studiescenen, Det Kongelige Danske Musikkonservatorium, Copenhagen, 4 May 2022. Recording producer: Oscar Micaelsson. Engineering, mixing and editing: Oscar Micaelsson.

Six Épigaphes antiques, Dance and Signs in the Air and *Carried Away* was recorded at KUMUS, Fuglsang Herregaard, Lolland, 6–7 and 13–14 October 2022. Recording producer: Oscar Micaelsson. Engineering, mixing and editing: Oscar Micaelsson.

Granito y arco iris was recorded at KUMUS, Fuglsang Herregaard, Lolland, 2–3 March 2023. Recording producer: Torsten Jessen. Engineering, mixing and editing: Torsten Jessen.

Mastering: Oscar Micaelsson

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Bjarke Mogensen, accordion
Toke Møldrup, cello
Danish Chamber Players
Conducted by Jean Thorel

