

THE FORGOTTEN LEGACY



Ole Schmidt (1928-2010)

Concerto for guitar and chamber orchestra
Echoes for 2 accordions, string orchestra and percussion
Toccata no. 1 for accordion solo
Double concerto for violin and accordion

Jesper Sivebæk, guitar | **Bjarke Mogensen**, accordion
Rasmus Kjøller, accordion | **Christina Åstrand**, violin
The Royal Danish Academy of Music Chamber Orchestra
Conducted by **Max Artved**

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Catalogue Number: 9.70858

THE FORGOTTEN LEGACY

Track list

Concerto for guitar and chamber orchestra (1976/rev. 2024/25)

1: <i>Allegro moderato</i>	5.36
2: <i>Cadence</i>	9.18
3: <i>Toccata (electric guitar)</i>	4.42

Soloist: **Jesper Sivebæk**, guitar

4: Echoes (1993) for 2 accordions, strings and percussion	3.17
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Soloists: **Rasmus Kjøller**, accordion & **Bjarke Mogensen**, accordion

5: Toccata nr. 1 (1960)	7.08
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Soloist: **Bjarke Mogensen**, accordion

Double concerto for violin and accordion (2005)

6: <i>Allegro</i>	3.16
7: <i>Andante</i>	4.57
8: <i>Allegro</i>	3.24

Soloists: **Christina Åstrand**, violin & **Bjarke Mogensen**, accordion

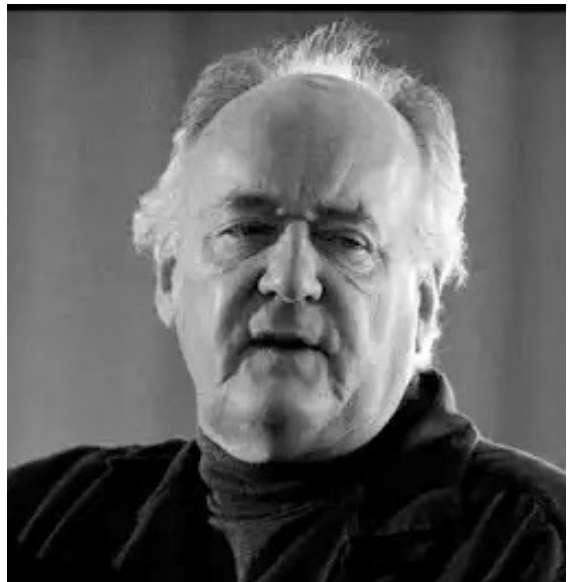
Total	41.38
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Royal Danish Academy of Music Chamber Orchestra, conductor **Max Artved**

Ole Schmidt, composer, conductor

Ole Schmidt (1928–2010) holds a prominent place in Danish musical life as a composer, conductor, and pianist, with a rare ability to combine classical formal sensibility with the rhythmic and harmonic freedom of jazz.

Ole Schmidt began his musical career as a jazz musician and, at the age of 20, was admitted to the *Royal Danish Academy of Music*, where he studied piano with Holger Lund Christiansen and composition with Vagn Holmboe. After completing his diploma as a pianist, he pursued conducting studies abroad and made his debut as a conductor and composer in 1955.



As a composer, he wrote a wide range of works, including symphonies, solo concertos, chamber music, ballet and orchestral works, and film music. His music is characterized by a clear and direct musical language, with distinctive rhythms and a strong sense of color and form. It is notable that he composed concertos for relatively unusual solo instruments such as accordion, guitar, tuba, and horn, but only one symphony and a few sonatas. The classical genre that appealed most to him was the string quartet, which he cultivated throughout his life, composing ten works between 1954 and 2005.

Ole Schmidt developed an early and close connection to musical theatre. He was employed as ballet conductor at the *Royal Danish Theatre* from 1959 to 1965 and had already established himself as a ballet composer in the 1950s. Later, he also composed opera, musicals, television plays, and film music, and his score for Carl Th. Dreyer's classic silent film *Jeanne d'Arc (1928)*, written for full symphony orchestra and soprano solo, was premiered in Los Angeles in 1983 as part of the Scandinavia Today festival. His personal life was likewise closely linked to the stage through his marriage to the ballet dancer and choreographer Lizzie Rohde.

As a conductor, Ole Schmidt had an extensive national and international career. He served as chief conductor of the *Hamburg Symphony Orchestra* (1969–1970), *DR Symphony Orchestra* (1971–1974), and *Aarhus Symphony Orchestra* (1978–1984), and he was at times also associated with *DR's Light Orchestra* and the *Royal Danish Theatre*. In addition, he held numerous international engagements as a guest conductor and guest professor, particularly with English and American orchestras, conservatories, and universities. From 1993, he worked as a freelance conductor.

Ole Schmidt made a significant and highly appreciated contribution to Danish music as a conductor. Particularly notable is his recording of all of Carl Nielsen's symphonies with the *London Symphony Orchestra*, a pioneering achievement, but his recordings of Niels Viggo Bentzon's early symphonies with the *Aarhus Symphony Orchestra* also deserve recognition.

Ole Schmidt left behind a vast musical legacy and was regarded as temperamental, energetic, and uncompromising, traits that sometimes earned him adversaries but also made him an inspiring figure in Danish musical life. His life's work demonstrates that classical music can be vibrant, contemporary, and open to new impulses, without compromising on quality or artistic integrity.



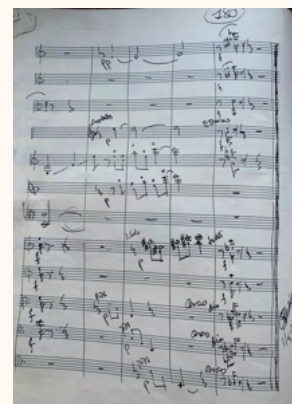
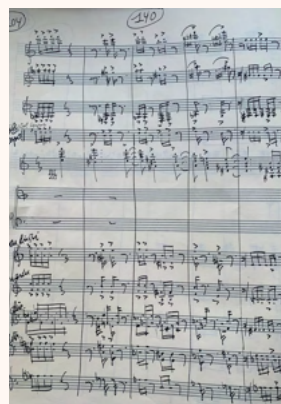
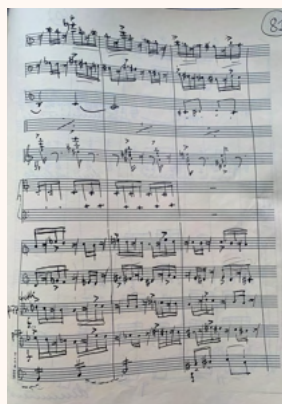
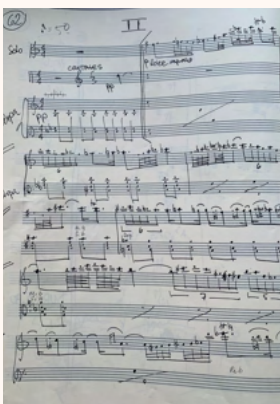
In collaboration with Ole Schmidt

Personal notes by Jesper Sivebæk on Concerto for guitar and chamber orchestra

In the late 1990s, I met Ole Schmidt. He mentioned and suggested that I should play his *Guitar Concerto* from 1976, a work I did not even know existed at the time, and he subsequently sent me the handwritten score.

He was a towering personality, and his music is original and devil-may-care, full of vitality and power, and moving in many musical directions. His instrumental concertos have attracted international attention. His recording of the *Flute Concerto* with *Danish Radio*, conducted by himself and with Ulla Millmann as soloist, also received a *Grammy Award*.

At the time, he spoke about the guitar part needing to be reviewed. He himself was very open to the idea that something should be done. He was fully aware that his limited knowledge of the instrument meant that certain passages would need to be rewritten or reworked. He regretted that the concerto had, in a sense, been tucked away and forgotten.



Unfortunately, we did not get the chance to work on it before Ole Schmidt fell ill and passed away. The score ended up on my music stand, and little by little it slipped from my thoughts.

The years went by, but a couple of years ago I rediscovered the score, studied it closely, and became genuinely excited and inspired. We do not have many Danish guitar concertos, and I really wanted to immerse myself in the music and bring the guitar part to life, to bring the concerto into the light.

The score shows that the *Guitar Concerto* was completed in September 1976. The world premiere took place a couple of months later, on November 16, 1976, with Ole Schmidt himself conducting the *Zealand Symphony Orchestra* and guitarist Ingolf Olsen as soloist. The concerto has only been performed this one time, and the premiere was not recorded.

I have since spoken with Ingolf Olsen, who premiered the concerto. He did not remember much, but he did recall that Ole Schmidt, in the final movement—the electric guitar movement—was very enthusiastic about the idea of “shaking things up a bit with the effects,” using various guitar pedals.



Structure and instrumentation of the *Guitar Concerto*

Chamber orchestra instrumentation: flute, oboe/English horn, clarinet/bass clarinet, percussion, harp, and strings. The concerto is in three movements.

1st movement – *Allegro moderato*

Joyful and musical. Relatively traditional in structure, with the presentation of various themes. The guitar is introduced in different ways and engages in dialogues with the instruments of the orchestra.

2nd movement

The movement begins and ends as a duo with the harp. The middle section is the large cadenza. Here, one can sense that Ole Schmidt was inspired by Joaquín Rodrigo's famous second movement from the *Concierto de Aranjuez*, which Schmidt conducted several times in 1975–76.

3rd movement – *Toccata (electric guitar)*

The guitarist switches to a Gibson electric guitar, stands up, and drives a persistent rhythmic energy forward, which is gradually varied and intensified. The strings (pizzicato) and percussion begin with an ostinato rhythm. The winds contribute various rhythmic riffs that become increasingly insistent. The movement unfolds in changing meters and grows ever more intense.

In this movement, one can truly hear Ole Schmidt's love of jazz music while he remains faithful to his own distinctive musical language.





What would Ole Schmidt have done if he had had a better knowledge of the guitar?

I have asked myself this question countless times. My goal has not merely been to reduce the guitar part and make it more playable, but also to find solutions that are true to the artistic core of the work.

What we as classical musicians normally do when studying a new work is to try, with great diligence, to play exactly what is written without tampering with the notes. I have of course done this as well, but in places the part is written so awkwardly for the instrument that, regardless of hours of practice, the music will sound clumsy. In such passages, I have worked on rearranging or recomposing material to make it flow and resonate better, also bearing in mind that the composer himself was open to correction and collaboration.

Should I follow my gut feeling or intuition?
Are our ears most open at the beginning of learning a new piece?

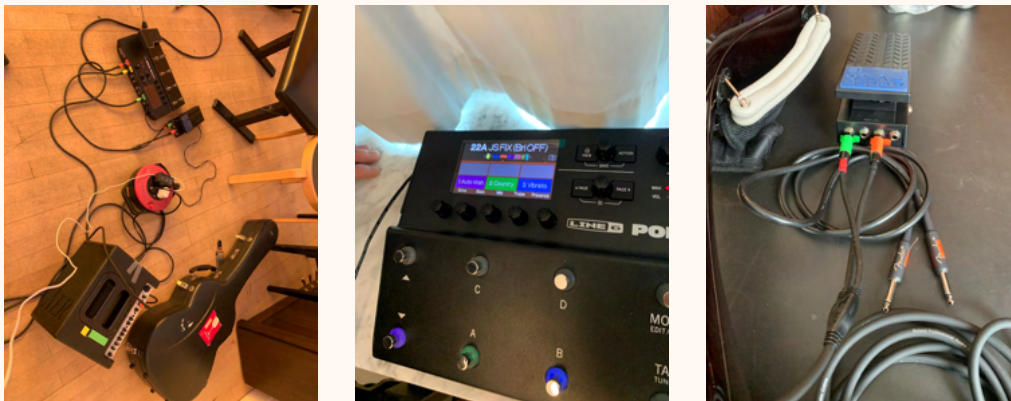
When I began working on the guitar part, I often thought: this passage is very awkward, or it sounds thin and not optimal; it won't work in terms of flow. Then I practice it, and as with all music, it grows on you. I become accustomed to it and think, well, this is what the composer wrote. After countless hours of practice, I sometimes realize that it actually works with fewer alterations than I initially thought.

This is ultimately how the first movement turned out. I had many sketches that were probably more me than Ole Schmidt. I had to grit my teeth and just practice. Most of the corrections have been made in the second movement/cadenza, which I have co-composed, embellished, and actually expanded.

In the toccata, the third movement, I have also tried to make the solo electric guitar part more spectacular through various pedal effects and sonic quirks. As mentioned earlier, Ole Schmidt loved the idea of shaking things up with effects.

As a closet rock'n'roller, or perhaps more accurately, a pop kid, I am absolutely thrilled by the final movement, which almost just drives straight ahead in 4/4 time. You can practically headbang to it. To my ears, the atmosphere in this movement is both James Bond and Jaws, with a small detour into something resembling country rock. How do you get an electric guitarist to stop playing? You hand him a sheet of music.

And I might add: if you want to make a classical guitarist panic, you hand him a pedalboard.



It's a stressful beast, and what one might not immediately think about is that effects need to be activated, and before you can add a new one, the old one has to be switched off. And this pedalboard is designed for a right-handed guitarist.

When I started searching for effects, I looked into which ones were popular in the 1970s. They are the same ones that are popular today: distortion, overdrive, and wah-wah.

I have also delved into the world of:
Distortion – Overdrive – Wah Wah – Echo or Reverb – Delay – Phaser – Flanger – Compressor – Pitch Shift – Chorus – Vibrato – Tremolo – Fuzz – Auto-Wah



In collaboration with Ole Schmidt

Personal notes by Bjarke Mogensen on his accordion music

My first encounter with Ole Schmidt's music already took place during my years of study at the *Royal Danish Academy of Music (DKDM)*, where we worked closely together in preparation for a competition in which his concerto was the final work. We subsequently studied his accordion works in detail, and we even managed to plan the creation of a new concerto. This project was never realized, however, as Schmidt passed away shortly thereafter in 2010. Before his death, he also recommended a number of accordion works whose potential had not yet been fully explored.

Toccata No. 1, Op. 24 is one of the most popular works in the accordion repertoire. It is also Ole Schmidt's first solo work for the instrument, and, like his *Concerto No. 1, Symphonic Fantasy & Allegro, Op. 20*, Schmidt demonstrates the instrument's technical potential through simple yet highly effective means within a short, concise musical framework.

Following the successful reception of this work came *Accordion Concerto No. 2*, in which Ole Schmidt adopts a more radical approach to both instrumentation and playing technique. The composer wrote the following about the piece:

After the positive reception of my *Fantasy and Allegro for accordion and chamber orchestra*, I decided to compose a "proper" concerto. The instrumentation was to be wind-based, since the accordion is, after all, also a "wind instrument," and there were to be percussion and piano as well. And as Mogens Ellegaard said: "There is really no reason why it shouldn't be 'difficult'!"

I needed no further encouragement. In any case, I can guarantee that the concerto is technically very demanding; but I can also promise that it is not difficult merely for the sake of being difficult. It possesses clear musical qualities that emerge distinctly, once the technical challenges have been overcome.

Ole Schmidt was not only a versatile composer and conductor, but also a deeply musical figure with a keen eye for the virtuoso potential of the instruments for which he wrote.



The three works that constitute my part of our KUV project, (artistic research) *Echoes*, *Double Concerto for Violin and Accordion*, and *Accordion Concerto No. 2*, all required extensive revision in order to be performed and recorded at all. In some cases, registrations were missing, and in all three instances the works existed without any revision of either parts or full score. This process demanded insight into the composer's musical language, in-depth knowledge of the instrument, and, above all, a series of artistic decisions.

The completion of *Echoes* is dated 1993, Manchester, and the work was most likely intended for Schmidt's close friend and collaborator, the accordionist and professor at DKDM, Mogens Ellegaard (1935–1995). Like its origins, both the character and duration of the work are surrounded by a certain sense of mystery. Schmidt's customary concertante style is here replaced by a pronounced *misterioso* atmosphere. On this release 'Echoes' receives its world premiere recording.



The *Double Concerto for Violin and Accordion* from 2005 is written in a distinctly neoclassical style and may, in terms of both duration and character, be compared to one of Vivaldi's concertos for violin and organ, in which the soloists are almost an integrated part of the orchestral sound—and vice versa.

The work's form, *allegro–andante–allegro*, is classical in structure, yet still offers surprises along the way: the middle of the third movement is briefly interrupted by a dance-like section in Balkan-inspired rhythms, before ultimately returning to classical gesture with a cadenza in C major.

Jesper Sivebæk, guitar

Jesper Sivebæk's musical journey began as a child, when he first heard the legendary Spanish guitarist Andrés Segovia. The sound and expression he encountered left a profound impression and laid the foundation for a lifelong dedication to the guitar.

He studied at the *Danish National Academy of Music* in Esbjerg with Docent Jørgen Bjørslev and continued his training at the *Université du Québec* in Montreal under Professor Alvaro Pierri.

In 1993, he made his debut from the soloist class at *Musikhögskolan* in Malmö with Professor Per-Olof Johnson, complemented by masterclasses with Julian Bream, John Williams, and Alicia de Larrocha.

Throughout his career, Jesper has performed extensively across Europe, the USA, and China, both as a soloist and chamber musician. In the late 1980s, he co-founded the *Scandinavian Guitar Duo* with Per Pålsson, a partnership that has gained international recognition through concerts and recordings.

As a soloist, he has performed with the *Danish National Symphony Orchestra*, *Malmö Symphony Orchestra*, *Symphony Orchestra Kielce*, the *Zapolski Quartet*, *Athelas Sinfonietta Copenhagen*, and the *Royal Danish Orchestra*, where he also performs on banjo, mandolin, electric guitar, bass guitar, and lap steel guitar.

Beyond the classical repertoire, Jesper is a dedicated advocate for contemporary music. He collaborates closely with composers on world premieres and Danish first performances of works by Börtz, Takemitsu, Ruders, Reich, Glass, Nørgård, Frandsen, Hegaard, Rosing-Schow, Bogdanovic, Agerfelt Olesen, and Holmboe. His interpretations are marked by technical precision, artistic sensitivity, curiosity, and musical integrity, always seeking to bring each work vividly to life.

Jesper is also a committed educator. Since 2004, he has taught at the *Royal Danish Academy of Music*, and from 2007 has served as head of the guitar department. His teaching philosophy is simple: to provide students with both technical and musical tools while fostering their own unique artistic voice. Many of his students have achieved international recognition, winning prizes in major competitions worldwide.

Jesper has received several prestigious awards, including the *Francisco Tárrega Prize* in Spain, the *Concours International de Guitare* in Carpentras, the *Danish Radio Chamber Music Competition* with the *Scandinavian Guitar Duo*, and the special *Segovia Prize* from the *Sonning Foundation*. His international engagements include collaborations with institutions in London, Manchester, Tallinn, Trieste, Beijing, Helsinki, Alicante, and Sarajevo, as well as distance learning at the *Manhattan School of Music*, *Yale University*, and the *Robert Schumann Hochschule* in Düsseldorf.



Photo: Ronni Kotwenzel

His discography ranges from solo and chamber music to duo recordings with the *Scandinavian Guitar Duo*. His repertoire spans classical Spanish masterpieces, Nordic folk melodies, and modern Danish compositions, including works by Lars Hegaard, John Frandsen, Niels Rosing-Schow, Vagn Holmboe, and Poul Ruders. Through his music, Jesper seeks to unite tradition with innovation, technical mastery with expressive depth, always with a focus on tone, nuance, and storytelling.

Bjarke Mogensen, accordion

Bjarke Mogensen is an internationally acclaimed accordionist and is regarded as one of the leading soloists on his instrument today. Since his early debut at the age of 13 in a televised solo performance on German television, he has pursued a distinguished international solo career, appearing in some of the world's most prestigious concert halls, including *Weill Recital Hall at Carnegie Hall* (New York), the *Concertgebouw* (Amsterdam), and the *Barbican Hall* (London).



Photo: Martin Mydtskov

He graduated from the soloist class of the *Royal Danish Academy of Music* in 2012, studying with Geir Draugsvoll and James Crabb, and has since established an extensive international concert career. As a soloist, Bjarke Mogensen has performed with orchestras such as the *Danish National Symphony Orchestra*, *Munich Symphony Orchestra*, *Kremerata Baltica*, *Moscow Virtuosi*, *The Norwegian Chamber Orchestra*, *Cairo Symphony Orchestra*, *Turku Philharmonic Orchestra*, and the *Tyrolean Symphony Orchestra*.

Bjarke Mogensen's artistry is characterized by pioneering work for the accordion as a classical solo instrument. Through close and long-standing collaborations with composers, he has inspired the creation of more than 60 new works for the accordion, including solo pieces, chamber music, and concertos for accordion and symphony orchestra. Composers who have written works specifically for him include Per Nørgård, Poul Ruders, Bent Sørensen, Anders Koppel, Marilyn Mazur and Martin Lohse. His repertoire ranges from Baroque and core classical repertoire to folk music, his own compositions, and contemporary experimental works.

His solo career has been recognized with an exceptional number of awards and distinctions. He has received first prizes in numerous international and national competitions, including the *European Broadcasting Union's Soloist Competition* (New Talent) and *DR P2's Chamber Music Competition*. He is also the recipient of the *Danish Music Critics' Artist Award*, the *Wilhelm Hansen Foundation Honorary Award*, the *Crown Prince Couple's Stjernedrys Award*, and *Queen Ingrid's Memorial Grant*. In 2025, he received the *Carl Nielsen and Anne Marie Carl Nielsen Honorary Award*, Denmark's most prestigious music prize, in recognition of his artistic achievements and his decisive contribution to the position of the accordion in Danish and international musical life.



Alongside his concert activities, Bjarke Mogensen has developed an extensive and internationally profiled recording career. He has released ten CDs under his own name on leading labels such as *Dacapo Records*, *Orchid Classics*, *OUR Recordings*, *Gateway Music*, and *Bridge Records*.

These recordings document both the breadth and depth of his artistry and include solo repertoire, orchestral works, and thematic album releases focusing on both classical repertoire and newly composed music.

His recordings have received significant international press attention and acclaim from media including *The New York Times*, *Gramophone*, *BBC Music Magazine*, *The Arts Desk*, *Arts Journal*, *Politiken*, and *Berlingske Tidende*. In 2022, he received the *P2 Award for Recording of the Year* in the category *New Classical* for the album *Dream Catcher* (*Bridge Records*), and several of his releases have also received *P2's Audience Award*.

Through his solo career, his many award-winning recordings, and his sustained pioneering work, Bjarke Mogensen has played a central role in establishing the accordion as a modern, virtuosic, and fully-fledged solo instrument on the international classical music scene.

Christina Åstrand, violin

Christina Åstrand is one of Scandinavia's most celebrated violinists, renowned for her artistry, leadership, and dedication to both classical and contemporary music. At just 22, Åstrand was appointed concertmaster of the Danish National Symphony Orchestra a position she still holds today.

In this role, she not only leads the orchestra with precision and expressive insight but also serves as a bridge between conductor and ensemble, shaping interpretations and inspiring collaboration.

Her leadership has guided the orchestra in performances and recordings spanning core symphonic repertoire, contemporary works, and Danish masterpieces. As a soloist, Åstrand has performed extensively with major Scandinavian and international orchestras, bringing her distinctive voice to concertos by Beethoven, Mendelssohn, Sibelius and Ligeti.

She is also a champion of Danish music, having recorded violin concertos by N.W. Gade, Rued Langgaard, Per Nørgård, Pelle Gudmundsen-Holmgreen and Allan Gravgaard-Madsen amongst others, often to critical acclaim, including the *Diapason d'Or Award*.



Photo: Bjarne Steær

In chamber music, Åstrand has collaborated in numerous ensembles, including the acclaimed *Duo Åstrand/Salo*, where she explores both classic repertoire and lesser-known Danish works. Her many concerts and recordings have helped expand the repertoire of the Scandinavian violin tradition, balancing technical brilliance with warmth, clarity, and expressive depth.

Christina Åstrand's career reflects a rare combination of virtuosity, interpretive vision, and artistic leadership. Whether guiding an orchestra, performing as a soloist, or collaborating in chamber music, she continues to inspire audiences and musicians alike, leaving a profound imprint on the Nordic music scene.



Rasmus Kjøller, accordion

Rasmus Kjøller is a versatile Danish accordionist celebrated for his artistry across classical, contemporary, tango, and popular music. He completed his soloist diploma in 2013 at the *Royal Danish Academy of Music*, studying under Geir Draugsvoll and James Crabb, and has since built a reputation for technical mastery and expressive depth.

A dedicated chamber musician, Kjøller is a founding member of the acclaimed duo *MYTHOS* with Bjarke Mogensen. The duo has won several international prizes, including *DR P2's Chamber Music Competition (2011)* and the *International Chamber Music Competition Almere (2012)*, and has performed widely across Europe. Their programs combine virtuosic skills with imaginative repertoire, from classical works to contemporary compositions.

Kjøller has collaborated with ensembles such as *Esbjerg Ensemble*, *Det Jyske Ensemble*, and *Sweden's Ars Nova*, performing both new music and standard repertoire with clarity, energy, and stylistic nuance. His recordings and performances are noted for their precision, creativity, and expressive communication.

In recognition of his exceptional talent, he received the *Léonie Sonning Music Scholarship* in 2012. Rasmus Kjøller continues to enrich the Danish and international music scene, bringing both technical brilliance and a collaborative spirit to every project.



Max Artved, professor, conductor

Max Artved is a distinguished Danish oboist, chamber musician and professor, celebrated not only for his virtuosity but also for his leadership in ensemble performance and direction. After studying at the *Royal Danish Academy of Music (DKDM)* under Professor Jørgen Hammergaard and furthering his studies with Gordon Hunt in London and Maurice Bourgue in Paris, he debuted from *DKDM's* soloist class in 1990 to critical acclaim.

Since 2009, Artved has been Professor of Oboe and Woodwinds at *DKDM* and has also taught at *Malmö Academy of Music*. Many of his students now occupy principal positions in Scandinavian orchestras, and he continues to mentor emerging musicians across the Nordic region through collaborations with the *Norwegian Academy of Music* and *Kungliga Musikhögskolan*, fostering a shared Nordic woodwind tradition.

Artved's experience as a conductor and ensemble leader is extensive. From 2004 to 2018, he served as artistic director of *Diamant Ensamlet*, the *Royal Danish Library's elite chamber group*, shaping both programming and performance, and collaborating with international soloists such as Leif Ove Andsnes and Nikolaj Znaider. He also founded and directs the *DRSO Wind Quintet*, guiding performances and recordings that highlight Scandinavian wind repertoire.

In these roles, Artved combines deep musical insight with precise ensemble direction, mentoring young musicians in chamber and orchestral leadership. At *DKDM*, he teaches not only oboe and chamber music but also ensemble direction, training students to lead small orchestras and chamber groups with clarity, cohesion, and artistic vision.

Through his work as conductor, artistic director, and ensemble mentor, Artved bridges the gap between solo artistry and collaborative performance. His leadership has left a lasting imprint on Denmark's classical music scene, cultivating both innovative programs and the next generation of Scandinavian musicians, while his recordings and performances continue to inspire audiences worldwide.



The Royal Danish Academy of Music Chamber Orchestra

Violin 1 : Piotr Stadnicki, Nanna Treu, Victoria Edvall, Christian Iourtchik, Hjalti Samalsson

Violin 2: Lukasz Jagiello, Daniel Iourtchik, Esther Fog-Nielsen, Michalina Stolc

Viola: Njord Fossnes, Julia Reparip, Rebekka Hansli – **Cello**: Alexander Rohde, Malte Brix

Double bass: Przemyslaw Pawlikowski, Viggo Buttenschøn – **Flute**: Anna Hesselhøj

Oboe: Valerija Vitkauskaitė – **Clarinet**: Morta Jurkénaite – **Bassoon**: Nanna Johansen

Trombone: Yihang Zhang – **Trumpet**: Lucas Haslund Fagervik – **Timpani**: Zheng Cao

Percussion: Xingzhi Zhong – **Harp**: Inês Paixão Cavalheiro

This album is a KUV project “In Collaboration with Ole Schmidt”. An artistic and collegial journey with accordionist Bjarke Mogensen and guitarist Jesper Sivebæk, in which a number of Schmidt’s forgotten concertos are brought back to life.

KUV (Artistic Research) at the *Royal Danish Academy of Music (RDMA)* is artist research in which performers and faculty develop new knowledge through artistic practice.

The work integrates interpretation, reflection and communication at the highest artistic level. Projects contribute to renewing the understanding of repertoire and performance practice. Results are shared through concerts, releases and written documentation.

Recorded in the legendary *Concert Hall of The Royal Danish Academy of Music* May 29-30 2025.

Producer, editing, mixing and master:

Aske Vang Rasmussen

Liner notes: Lars Hannibal

Executive producer: Lars Hannibal

Artwork: Thea Baumbach Johansen

Cover painting: Jens Birkemose

Technical specifications:

Recorded in 96kHz, 24bit in Cubase with Mergings Horus and Hapi converters.

Monitored on B&W 703 speakers and Sennheiser 660s headphones through Mergings Anubis.

Mastered on ATC SCM25A speakers.

Microphones: 4x DPA 4006, 2x DPA 4015, 6x DPA 4011, 4x DPA 4099, 2x Schoeps CMC6U, 2x

Many thanks to The Royal Academy of Music for supporting this album.

DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

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