

The background of the entire page is a white surface covered with numerous colorful ink splatters and blotches. The colors include shades of purple, magenta, green, orange, yellow, and brown. The splatters vary in size and shape, some being small dots and others being larger, elongated streaks. They are scattered across the page, with a higher concentration in the upper right and lower right areas, leaving the central text area relatively clear.

KNUDÅGE RIISAGER

Violin Concerto – Etudes

Ian van Rensburg
Aarhus Symphony Orchestra
Andreas Delfs

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Ian van Rensburg, *violin*
Aarhus Symphony Orchestra
Andreas Delfs, *conductor*

Concerto for violin and orchestra, Op. 54 (1951) 22:52

[1]	I. Tranquillo	11:48
[2]	II. Vivo	11:04

Etudes (1947)

Ballet music after piano etudes by Carl Czerny 41:08

[3]	a. Ouverture – b. Exercises à la barre	1:55
[4]	I. Tendus – grands battements – fondus – frappés	2:20
[5]	II. Ronds de jambe	1:58
[6]	III. Afstrækning (silhouetter) – c. Au milieu	1:17
[7]	IV. Adagio	4:45
[8]	V. Port de bras et pas de badin	3:01
[9]	V.A. Spejldans (Mirror Dance)	1:24
[10]	V.B. Ensemble	1:28

[11]	VI. Pas de deux romantique	2:29
[12]	VI.A. Sortie	0:58
[13]	VI.B. Afslutning (Conclusion)	0:53
[14]	VII. Pirouettes	1:46
[15]	VIII. Relevés	1:31
[16]	IX. Piqués et grandes pirouettes	1:52
[17]	X. Sola prima ballerina	0:59
[18]	X.A. Coda	0:31
[19]	XI. Små spring (Small Leaps)	4:16
[20]	XII. Mazurka	2:34
[21]	XIII. Tarantel	1:40
[22]	XIV. Store spring (Broad Leaps)	3:31

Total: 64:00

As with other Danes, Riisager's life changed during the German Occupation of Denmark in 1940-1945. Towards the end of the war the situation intensified considerably, and from the autumn of 1944, Riisager had gone underground because of the dangerous situation with many reprisal murders. In May 1945, when the German troops left the country, he could resume his activity as a composer.

The years ahead were to be particularly fruitful for Riisager. Among the first commissions that came flooding in was the completion of the music for Kaj Munk's play *Niels Ebbesen* and the final drawing-up of the score to Harald Lander's ballet *Fugl Fønix* (*The Phoenix*). Both were works with strong allusions to the world war that was just over, but soon Riisager was to be given tasks where he again could draw on his special ability to create bright, life-affirming music.

In 1947 the Carlsberg Breweries could celebrate the centenary of their foundation – that is of the brewing of their first bottle of beer, and Riisager and the poet Mogens Lorentzen were urged by the management of Carlsberg to supply a large festival cantata. This became a work on the grand scale: besides a symphony orchestra, it required three vocal soloists, a narrator, a mixed choir, two male choirs and even expected the audience to participate in the singing of the final anthem.

Alongside the work on the Carlsberg cantata, Riisager must have been busy composing the 13-movement work *Czerny's etudes* arranged for a small orchestra, which as far as we know has never been performed as such. When he began working on the music for the Lander ballet *Etudes*, he chose to incorporate a little over half of the movements from this work.

The story of the genesis of the music for *Etudes* cannot be told without letting Riisager speak for himself with a small memory of the inspiration for the ballet:

"The idea of writing a ballet using *Czerny's etudes* struck me like a whiplash on a sunny day in October last year. Coming from an open window I heard one of these crystal-clear exercises. An unknown novice was feeling his way through the basic exercise work in classical piano technique. The wind down in the street took the dead leaves and swept them

in a whirling dance high into the air, just as a run on the piano trilled out in the highest treble. In that sense I owe the idea to the wind and the unknown pianist, but to tell the truth I had already been thinking for some time of reworking some of these magnificent pieces for orchestra and giving expression to the warm humour, the fine 'twinkle in the eye' that is constantly hinted at behind the strict mask. They are extremely pure music, these exercises, with no messing about, free of false attitudes. They sparkle like the fizz in mineral water, bubble merrily along without leaving the hangover of the drinking spree. They delight and enrapture. Truly, it was a master who perfected these practice pieces! And subsequently, practicing these pieces would hone to perfection the piano technique of many a master: Beethoven and Liszt were Czerny's pupils, and they were anything but poor examples of how far you could go in the art of the piano. The music of this ballet is a reworking of Czerny's etudes, making free use of motifs and ideas. The given thematic material has been expanded, and the work with this has in reality been just as demanding as writing new music from scratch. But it has certainly been amusing for me to work my way into this world from a special perspective: on one hand to respect the calm and clarity breathed by the etudes; and on the other to bring them up to our own time, insofar as this has been compatible with the first consideration."

As mentioned, several pieces from the work *Czerny's etudes* formed the basis for the ballet music *Etudes*. However, this is not a matter of a direct transfer from one work to the other, since Riisager reworked the 'borrowed' pieces, mainly in expansions and re-instrumentations of the original material. Several of these changes were of course made because the music for *Etudes* was to serve a quite different purpose from *Czerny's etudes*; that is, it had to work in conjunction with the choreography. The far-reaching re-instrumentations are due not least to the fact that in *Etudes* Riisager used a considerably larger orchestral ensemble with a far bigger percussion section than in *Czerny's etudes*.

It was not only in the pieces from *Czerny's etudes* that Riisager made changes. He intervened in the structure of the original etudes and made changes there. In the overture, for example, he breaks the uninterrupted series of semiquavers in Czerny up into smaller scale segments which are distributed out to the divided violin groups and later also to the winds. In this way, Riisager

achieves a multidimensional effect, as individual scale segments are played off against one another. Towards the end of the movement *Port de bras et pas de badin* he lets the instruments range freely into different keys, thus achieving polytonality – that is, several keys playing at the same time. In the effective *Mazurka*, he uses a very short etude which Czerny wrote to practise the precise placing of double beats in awkward places in the piano structure. In the orchestral version, the mazurka is developed with a great crescendo effect which is not to be found in Czerny. This movement leads into the tarantella, which for Czerny is an exercise in passage playing in octaves. The work concludes with *Broad Leaps*, which were added to the original version of *Etudes* in connection with the premiere of the production at the Grand Opera in Paris in November 1952. In the original version *Etudes* ended in a decrescendo, that is, the movement died away, but presumably to accommodate a wish from the Frenchmen Lander changed the ending, which thus became far more impactful. Incidentally, it was on the same occasion that Riisager replaced the original *Pas de trois* with a *Pas de deux romantique*, which now forms the 11th movement. It is in this third and final version, the Paris version, that *Etudes* is performed nowadays, and in that version, the work was published in 1995 by Boosey & Hawkes. One senses that in *Etudes* Riisager has gathered up many years of experience in the orchestral treatment, and the work can thus be regarded as a catalogue of his virtuosic, original art of instrumentation. Although the music, of course, has stylistic ties to the work of other composers – one could mention Maurice Ravel, Ottorino Respighi, Igor Stravinsky and Sergei Prokofiev – the now 70-year-old score still radiates a wonderful freshness, warmth and elegance. *Etudes* had its first performance at the Royal Danish Theatre on 15 January 1948, with Johan Hye-Knudsen at the conductor's stand, and with the great ballerina role danced by Margot Lander. After this, the ballet has gone from triumph to triumph over most of the world, and the music of the ballet is thus unconditionally Riisager's most frequently performed orchestral work.

Over the next couple of years after the completion of *Etudes*, that is from 1948 til 1950, Riisager wrote several important works. In 1948 he composed his only opera, *Susanne*, which has a libretto by Mogens Lorentzen, and in 1949 he wrote the highly original orchestral work *Archæopteryx*, depicting the oldest-known bird, which became extinct in the Jurassic. Finally, from 1950 comes the Fifth Symphony, *Sinfonia serena*, and the weighty work for string orchestra *Variations on a Sarabande by Charles, Duc d'Orléans*.

Sinfonia serena, *Archæopteryx* and later the Violin Concerto herald a stylistic change in Riisager's works. The composer Poul Rovsing Olsen has put it aptly as follows: "Here the brilliant orchestral apparatus was abandoned. Not only literally but also metaphorically. It was a new Riisager we encountered in these works. Here there were no loose-hanging effects, no conventional bassoon witticisms or ascending violinades with a cymbal crash at the end, here too there was no trace of narrow neo-Baroque. There had been a simplification and at the same time a strengthening of the form-creating meaning of the play of lines. This reorientation means an enrichment of Riisager's music, it brings out finer nuances in the composer's artistic physiognomy."

Rovsing Olsen's characterization is part of his review in the newspaper *Information* of the first performance of Riisager's Violin Concerto. Besides the Concertino for Trumpet and Strings from 1933, the Violin Concerto is Riisager's only work in the solo concerto genre. The violin was Riisager's own instrument in the sense that he had played the violin from his childhood with the Royal Chamber Musician Peder Møller as his teacher. At an early stage, he had composed for the instrument, not least the Second Violin Sonata from 1923, which is one of the major works of his oeuvre. With the Violin Concerto Riisager made a highly personal contribution to the concerto genre. From the outset, its disposition broke with 'common practice', since it falls into two movements: a contemplative first movement and an action-packed second movement. In the former, the violin more or less stands outside the orchestra, with which it attempts to make contact. Only in brief passages can one speak of a truly realized interplay. The contrast between soloist and orchestra comes to expression among other ways in brusque comments on the playing of the violin from the brasses. The movement is in general typified by linear motion, and in many places, the solo part has an improvisational character. The movement ends with a slightly altered repetition of the introduction. The second movement has two subjects, one highly capricious and one more singable. It has features from the sonata movement form, but – typically for Riisager – in a relatively free version. An important aspect of the Violin Concerto is the exquisite orchestral treatment. Here Riisager uses instruments with great contrasting effects, for example, the celesta with its bright bell-like tone and the bass clarinet with its low 'raw' tones.

The Violin Concerto was written for and dedicated to the popular violinist and entertainer Wandy Tworek, who was well known for his superb technique and powerful musical personality.

Tworek had given the first Danish performance of Béla Bartók's *Sonata for Violin Solo*, which he also played on a gramophone record. Tworek was the soloist in Riisager's Violin Concerto in the first performance, which took place at a Thursday Concert on 11 October 1951 with Nicolai Malko as the conductor. As a result of the very successful collaboration between composer and violinist Riisager later wrote three smaller but at the same time highly virtuosic works for Wandy Tworek.

Claus Røllum-Larsen, 2018, senior researcher at the Royal Danish Library.

The performers

Danish violinist **Ian van Rensburg** has been 1st concert master of the Aarhus Symphony Orchestra since 1993. He has been enjoying a versatile international career as an active soloist, chamber musician and teacher alongside his career as concert master. Ian van Rensburg studied at the Juilliard School, New York City with legendary teachers Dorothy DeLay and Naoko Tanaka where he earned both his Bachelors and Masters degrees and studied later on with Prof. Gerhard Schulz at the Hochschule für Musik in Vienna. Ian van Rensburg appeared as a soloist and chamber musician in Denmark, France, Germany, South Africa, Greenland, and the USA.

Aarhus Symphony Orchestra was founded in 1935 and resides today at Musikhuset Aarhus in the award-winning Symphonic Hall. The orchestra's 66 permanent musicians have been under the baton of its French chief conductor Marc Soustrot since 2015. Annually the orchestra gives 35 subscription concerts as well as family concerts, chamber concerts and collaborative concerts with festivals and venues such as Musikhuset, Smukfest, Spot Festival and Aarhus Festival. Aarhus Symphony Orchestra has a permanent cooperation with the Danish National Opera (Den Jyske Opera) and has recorded a substantial amount of both Danish contemporary works and a more classical repertoire on CD. The orchestra gives more than 100 school concerts each year, and in 2018 it launched *Musikkens Børn* (Musical Childhood) – a new ambitious family project for pre-school children and their parents.



Ian van Rensburg

The German conductor **Andreas Delfs** has held chief artistic posts with orchestras in North America and Europe. As Music Director from 1996–2009 and Conductor Laureate from 2009–2015 of the Milwaukee Symphony Orchestra, Delfs was instrumental in the orchestra's rise to national prominence. He has also led the Saint Paul Chamber Orchestra as music director from 2001–04 and as artistic advisor from 2004–06. In Denmark, engagements have included appearances with the Danish National Symphony, Copenhagen Phil, Aarhus Symphony and South Jutland Symphony Orchestras. He also served as General Music Director of Staatstheater Hannover from 1995–2000. Prior to this, Delfs was music director of the Bern Opera and resident conductor of the Pittsburgh Symphony Orchestra.

I lighed med andre danskere blev også Riisagers tilværelse ændret under den tyske besættelse af Danmark 1940-1945. Hen imod krigens afslutning strammede situationen alvorligt til, og fra efteråret 1944 havde Riisager været gået under jorden på grund af den fare, de mange clearingmord fremkaldte. Da de tyske tropper i maj 1945 forlod landet, kunne han genoptage sin virksomhed som komponist.

De kommende år skulle blive særdeles frugtbare for Riisager. Blandt de første opgaver, der trængte sig på, var dels færdiggørelsen af musikken til Kaj Munks skuespil *Niels Ebbesen*, dels den endelige udarbejdelse af partituret til Harald Landers ballet *Fugl Fenix*. Der var i begge tilfælde tale om værker med stærke referencer til den netop overståede verdenskrig, men snart skulle Riisager få opgaver, hvor han atter fik brug for sin særlige evne til at skabe lys og livsbekræftende musik.

I 1947 kunne Carlsberg Bryggerierne fejre 100-året for grundlæggelsen, dvs. for brygningen af den første flaske øl, og Riisager og digteren Mogens Lorentzen blev af Carlsbergs direktion opfordret til at levere en omfangsrig festkantate. Det blev til et værk af de store mål: foruden symfoniorkester foreskriver det tre vokalsolister, recitator, blandet kor, to mandskor og endog publikum – sidstnævnte skulle deltage i afsyngelsen af den afsluttende hymne.

Samtidig med arbejdet på Carlsberg-kantaten må Riisager have været beskæftiget med at komponere det 13 satser store værk *Czernys etuder* bearbejdet for mindre orkester, som så vidt vides aldrig har været opført. Da han påbegyndte arbejdet på musikken til balletten *Etudes*, valgte han at inddrage lidt over halvdelen af satserne fra dette værk.

Historien om tilblivelsen af musikken til *Etudes* kan ikke fortælles uden at lade Riisager selv komme til orde med et lille erindringsbillede om inspirationen til balletten:

”Tanken om at skrive en ballet med benyttelse af *Czernys etuder* fór igennem mig som et piskesmæld en solskinsdag i oktober måned ifjor. Ud fra et åbent vindue lød en af disse krystalkingre øvelser. En ukendt novice prøvede sig med at finde vej gennem den klassiske klavertekniks grundlæggende øvelsesværk. Blæsten nede i gaden tog de visne

blade og fejede dem i en hvirveldans højt op i luften, netop som et løb på klaveret perlede ud i den øverste diskant. For så vidt skylder jeg vinden og den ukendte pianist idéen, men sandt at sige havde jeg allerede i nogen tid tænkt på at behandle nogle af disse storartede stykker for orkester og dør give udtryk for den lune humor, det fine ’glimt i øjet’, som man bestandigt aner bag den strenge maske. Det er såre renlivet musik, disse øvelser, uden svinkærinder og fri for falske attituder. De bruser som kulsyren i en mineralvand, sprudler sundt og muntert uden at efterlade sig rusens tømmermænd. De glæder og henrykker. Sandelig: mesteren gjorde øvelser! Og senere gjorde så øvelserne mestre: Beethoven og Liszt var Czernys elever, og de var just ikke så helt ringe eksempler på, hvor vidt man kunde drive det i klaverkunsten. Musikken til denne ballet er en bearbejdelse af *Czernys etuder* med fri benyttelse af motiver og idéer. Der er digtet videre over det givne tematiske materiale, og arbejdet hermed har i virkeligheden været nok så omfattende som at skrive ny musik helt forfra. Men det har været ubetinget morsomt at leve sig ind i denne verden, under den særlige synsvinkel: på den ene side at respektere den ro og klarhed, etuderne ånder, og så alligevel føre dem op til vor egen tid, så vidt dette nu var foreneligt med det første hensyn.”

Som nævnt danner adskillige satser fra værket *Czernys etuder* grundlag for musikken til *Etudes*. Der er dog ikke tale om direkte overførsel fra det ene værk til det andet, idet Riisager har bearbejdet de ”lånte” satser. Der er hovedsagelig tale om udvidelser og ominstrumentationer af det oprindelige materiale. Flere af disse ændringer bunder naturligvis i, at musikken til *Etudes* skulle tjene et ganske andet formål, end tilfældet var i *Czernys etuder*, nemlig kravene til at fungere sammen med koreografien. At der er foretaget vidtgående ominstrumentationer skyldes ikke mindst, at Riisager i *Etudes* benyttede en væsentligt større orkesterbesætning med en langt større slagtdøjssektion end i *Czernys etuder*.

Ikke blot i satserne fra *Czernys etuder* foretog Riisager ændringer. I de oprindelige etuder greb han fx ind i strukturen og foretog ændringer. I ouverturen lader han således den ubrudte række af sekstendedelsnoder hos Czerny bryde op i mindre skalasegmenter, som bliver lagt ud i de delte violingrupper og senere også i blæserne. Riisager opnår på denne måde en flerdimensional virkning, hvor de enkelte skalasegmenter spilles ud mod hinanden. I satsen *Port de bras et pas de badin* lader han hen mod slutningen instrumenterne spille frit ud i forskellige tonearter, hvorved

der opstår polytonalitet, dvs. at flere tonearter spilles på samme tid. I den effektfulde *Mazurka* benytter han en ganske kort etude, som hos Czerny skal træne en præcis placering af dobbeltslag på ubekvemme steder i klaversatsen. I orkesterversionen udvikles mazurkaen til en stor crescendovirkning, som i øvrigt ikke findes hos Czerny. Denne sats leder over i tarantellen, der hos Czerny er en øvelse i passagespil i oktaver. Værket afsluttes med *Store spring*, som blev tilføjet den oprindelige udgave af *Etudes* i forbindelse med premieren på opsætningen på Den Store Opera i Paris i november 1952. I den oprindelige version sluttede *Etudes* i et decrescendo, dvs. satsen døde hen, men antagelig for at imødekomme et ønske fra franskmændene, ændrede Lander slutningen, som dermed blev langt mere virkningsfuld. I øvrigt var det ved samme lejlighed, Riisager udskiftede den oprindelige *Pas de trois* med *Pas de deux romantique*, som nu udgør sats nummer 11. Det er i denne tredje og endelige version, Parisversionen, *Etudes* opføres i vore dage, og i den version, værket i 1995 blev udgivet hos musikforlaget Boosey & Hawkes. Man fornemmer, at Riisager i *Etudes* har opsamlet mange års erfaring i orkesterbehandling, og værket kan således betragtes som et katalog over hans virtuose og originale instrumentationskunst. Skønt musikken selvfølgelig har stilistiske bindinger til andre komponisters værker – man kunne nævne Maurice Ravel, Ottorino Respighi, Igor Stravinsky og Sergej Prokofjev – så udstråler det nu 70 år gamle partitur stadig en forunderlig friskhed, varme og elegance. *Etudes* havde sin urpremiere på Det Kongelige Teater den 15. januar 1948, hvor Johan Hye-Knudsen stod på dirigentpodiet, og hvor det store ballerinaparti blev danset af Margot Lander. Balletten har herefter gået sin sejrsgang over det meste af verden, og musikken til balletten er dermed ubetinget Riisagers hyppigst opførte orkesterværk.

I de nærmest følgende år efter færdiggørelsen af *Etudes*, dvs. fra 1948 til 1950, skrev Riisager flere betydelige værker. I 1948 komponerede han sin eneste opera, *Susanne*, som har libretto af Mogens Lorentzen, og i 1949 skrev han det meget originale orkesterværk *Archæopteryx*, som skildrer den ældste kendte fugl, øglefuglen, som uddøde i Jura. Endelig stammer fra 1950 den 5. symfoni, *Sinfonia serena*, og det vægtige værk for strygeorkester *Variations on a Sarabande by Charles, Duc d'Orléans*.

Sinfonia serena, *Archæopteryx* og senere violinkoncerten indvarsler en stilændring i Riisagers værker. Komponisten Poul Rovsing Olsen har udtrykt det på denne rammende måde: "Det straalende orkesterapparat var her opgivet. Ikke blot i bogstavelig forstand, ogsaa i figurlig. Det var en ny Riisager, vi mødte i disse værker. Her var ingen løstvedhængende effekter, ingen

fagotkonventionelle morsomheder eller stigende violinader med bækkenslag for enden, og her var heller ikke spor af snæver nybarok. Der var sket en forenkling og samtidig en styrkelse af linespillet formskabende betydning. Denne nyorientering betyder en berigelse for Riisagers musik, den fremhæver finere nuancer i komponistens kunstneriske fysiognomi."

Rovsing Olsens karakteristisk indgår i hans anmeldelse i dagbladet *Information* af uropførelsen af Riisagers Violinkoncert. Ud over concertinoen for trompet og strygere fra 1933 er violinkoncerten Riisagers eneste værk i solokoncertgenren. Violinen var Riisagers eget instrument i den forstand, at han havde spillet violin fra barndommen med kgl. kammermusikus Peder Møller som lærer. Tidligt havde han komponeret for instrumentet, ikke mindst den 2. violinsonate fra 1923 som er et af hovedværkerne i hans produktion. Med violinkoncerten leverede Riisager et stærkt personligt bidrag til koncertgenren. Allerede i sit anlæg brød værket med "almindelig praksis", idet det er disponeret i to satser: en vegeterende, kontemplativ førstesats og en handlingspræget anden-sats. I den første står violinen nærmest uden for orkestret, som det søger at komme i kontakt med. Det er således kun i kortere passager, der er tale om et egentlig realiseret samspil. Modsætningsforholdet mellem solist og orkester giver sig bl.a. udtryk i skarpe kommentarer til violinens spil fra messingblæserne. Satsen prægtes generelt af lineære forløb, og solostemmen har mange steder improvisatorisk karakter. Satsen afsluttes med en let ændret gentagelse af indledningen. Anden sats rummer to temaer, et stærkt kapriciøst og et mere sangbart. Den har træk fra sonatesatsformen, men – typisk for Riisager – i en relativt fri udgave. Et vigtigt aspekt ved violinkoncerten er den udsøgte orkesterbehandling. Riisager benytter her instrumenter med stor kontrastvirkning, fx celesten med dens klokkerene lyse klang og basklarinetten med dybe "rå" toner.

Violinkoncerten er skrevet til og tilegnet den populære violinist og entertainer Wandy Tworek, som var kendt for sin overlegne teknik og stærke musikalske udstråling. Tworek havde givet den første danske opførelse af Béla Bartóks *Sonate for violin solo*, som han desuden indspillede på grammofonplade. Tworek var solist i Riisagers violinkoncert ved uropførelsen, som fandt sted ved Torsdagskoncerten den 11. oktober 1951 med Nicolai Malko som dirigent. Som følge af det meget vellykkede samarbejde mellem komponist og violinist skrev Riisager senere tre mindre, men til gengæld meget virtuose værker til Wandy Tworek.

Claus Røllum-Larsen, 2018, seniorforsker ved Det Kongelige Bibliotek.

De medvirkende

Den danske violinist **Ian van Rensburg** har været 1. koncertmester hos Aarhus Symfoniorkester siden 1993. Han har haft en alsidig international karriere som solist, kammermusiker og underviser sideløbende med sin karriere som koncertmester. Ian van Rensburg studerede på Juilliard School, New York City med de legendariske lærere Dorothy DeLay og Naoko Tanaka, hvor han tog begge sine bachelor- og kandidatgrader og senere studerede med professor Gerhard Schulz på Hochschule für Musik i Wien. Ian van Rensburg har optrådt som solist og kammermusiker i Danmark, Frankrig, Tyskland, Sydafrika, Grønland og USA.

Aarhus Symfoniorkester blev grundlagt i 1935 og har til huse i Musikhuset Aarhus, hvor det råder over sit helt eget koncertsted; den prisbelønnede Symfonisk Sal. Orkestret består af 66 fastansatte musikere med chefdirigent Marc Soustrot i spidsen siden 2015. Orkestret afholder mere end 35 abonnementskoncerter om året, og derudover kommer familiekoncerter, lørdagskoncerter, kammerkoncerter, og samarbejdskoncerter med festivaler og spillesteder, bl.a. Musikhuset, Smukfest, Spot Festival og Aarhus Festuge. Aarhus Symfoniorkester er fast medspiller ved Den Jyske Operas årlige produktioner i den østjyske landsdel og har endvidere en betragtelig indspilningsvirksomhed af både danske, nykomponerede værker og det mere klassiske repertoire. Orkestret varetager mere end 100 skolekoncerter om året og lancerede i 2018 et nyt ambitiøst familieprojekt *Musikkens Børn*, der henvender sig til førskolebørn og deres forældre.

Den tyske dirigent **Andreas Delfs** har været engageret af orkestre i Nordamerika og Europa. Hos Milwaukee Symfoniorkester var han musikchef fra 1996-2009 og æresdirigent fra 2009-2015, og han var således centralt medvirkende til orkestrets løft i USA. Han stod også i spidsen for Saint Paul Chamber Orchestra, først som musikchef fra 2001-04 og siden som kunstnerisk rådgiver fra 2004-06. I Danmark har Delfs optrådt med DR SymfoniOrkestret, Copenhagen Phil, Aarhus Symfoniorkester og Sønderjyllands Symfoniorkester. Han var chef for Staatstheater Hannover fra 1995-2000. Forinden var Delfs musikchef ved operaen i Bern og dirigent for Pittsburgh Symfoniorkester.

DDD

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**DANMARKS NATIONALE
MUSIKANTOLOGI**

Dacapo Records, Denmark's national record label, was founded in 1989 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.

