



Kuhlau · Barth · Gade

**CONCERTOS FROM
19TH-CENTURY DENMARK**

Flemming Aksnes · Lisa Maria Cooper · Oliver Nordahl · Ian van Rensburg
Aarhus Symphony Orchestra · Jean Thorel

Kuhlau · Barth · Gade

CONCERTOS FROM 19TH-CENTURY DENMARK

Flemming Aksnes & Lisa Maria Cooper, French horns

Oliver Nordahl, oboe

Ian van Rensburg, violin

Aarhus Symphony Orchestra conducted by Jean Thorel

FRIEDRICH KUHLAU (1786–1832)

Concertino for Two French Horns and Orchestra, op. 45 (c. 1822) 22:03

- | | | |
|---|-------------------------------|------|
| 1 | I Adagio non troppo | 7:03 |
| 2 | II Allegro alla polacca | 4:38 |
| 3 | III Larghetto | 3:54 |
| 4 | IV Allegro alla polacca | 2:28 |
| 5 | V Allegro assai..... | 4:00 |

CHRISTIAN FREDERIK BARTH (1787–1861)

Concerto for Oboe and Orchestra, op. 12 (c. 1823)* 12:28

- | | | |
|---|-------------------|------|
| 6 | I Adagio | 2:26 |
| 7 | II Moderato..... | 2:08 |
| 8 | III Allegro | 7:54 |

NIELS W. GADE (1817–1890)

9 **Capriccio in A minor for Violin and Orchestra** (1878) 9:06

Orchestrated by Carl Reinecke

FRIEDRICH KUHLAU

10 **Overture to *William Shakespeare*, op. 74** (1825–26) 10:19

Total 53:56

* World premiere recording

Dacapo is supported by the **DANISH ARTS FOUNDATION**

Friedrich Daniel Rudolph Kuhlau was born into a family of regimental band players in the northern German town of Uelzen, halfway between Hamburg and Hannover. In around 1802, the family moved to Hamburg, where Kuhlau received a little music teaching from C.F.G. Schwencke, who had been a pupil of Carl Philip Emanuel Bach and who succeeded him as cantor and director of music at Saint Catherine's Church in Hamburg. Friedrich Kuhlau appeared as a pianist at concerts featuring both works by himself and by other composers and, at the end of 1810, he embarked on a landmark concert tour that ended in Copenhagen, where he settled down and lived the rest of his life. It is probably doubtful to claim that he travelled to avoid being conscripted into the French army since at the age of 10 he had fallen in the street and lost his right eye.

The eternal question as to whether Kuhlau is German or Danish is best answered by saying that he was German *and* Danish. He lived precisely half of his life in Germany and half in Denmark, although practically all his works were written in the latter country, which is a possible justification for regarding him as a Danish composer.

He continued his concert life in Denmark and in 1813 became a royal court musician, but it was not until 1818 that he gained a stipend, with the proviso that he had to write an opera or music for the theatre like *Elverhøj* (The Elf's Hill) every second year for the Royal Danish Theatre. He did so gladly, even though during the time that took he was unable to compose the many works for flute and piano for Danish and German music houses, which was his main source of income.

Friedrich Kuhlau lived in straitened circumstances all his life, moving in 1826 to Lyngby in the northern suburbs of Copenhagen to live more cheaply, but misfortune dogged his footsteps. The house Kuhlau was living in was destroyed by fire in 1831 and, after a hospital stay, he moved to the 17th-century waterfront, canal and entertainment district Nyhavn in Copenhagen (now No. 23, the tallest house on the left-hand side), where he died of tuberculosis 46 years old.

FRIEDRICH KUHLAU

Concertino for Two French Horns and Orchestra, op. 45 (c. 1822)

During his long trip to Germany and Austria in 1821, Friedrich Kuhlau, on his return journey to Hamburg, met the horn-player Joseph Gugl and his son, who also played the horn, and it was to them that he dedicated his *Concertino for Two French Horns and Orchestra*. It was planned to be performed at a concert in Copenhagen in February 1822, but this was later cancelled, and it was only first performed four years later, with different soloists. Like so many of the concertinos of the time, it differs from the three-movement form of the concerto and consists of an *Adagio non troppo*, an *Allegro alla polacca*, a *Larghetto*, a slightly altered repetition of the polacca, and finally an *Allegro assai*.

Friedrich Kuhlau is known for imitating works by other composers (Kuhlau's Piano Concerto No. 1 in C major begins in almost the same way as Beethoven's corresponding one), without this harming his style. The introductory *Adagio* of the Concertino begins too with a unison string theme that is strongly reminiscent of the Finnish-Swedish composer Bernhard Crusell's Clarinet Concerto No. 2 in F minor, which Kuhlau may have heard during his trip to Stockholm in 1815. Kuhlau had considerable difficulty in getting the Concertino sold and, in his embarrassment, had to make a present of it to the Edition Peters music publishing firm in Leipzig, where it appeared in 1830, and where the manuscript is still to be found.

The work has a rich timbre, characteristic and melodious themes – and there is plenty for the two French horn players to do since they play in all conceivable combinations and considerable technical demands are made of them. The *Polacca* is set in motion by strings and timpani before we meet the solo horns' truly Kuhlauesque, syncopated theme, which is repeated by the orchestra, after which the horns continue with new themes and figurations. In the *Larghetto* one is brought into a serenade mood, since the two French horns, in thirds and sixths, play a Rossini-like duet that is accompanied by pizzicato from the low strings. The *Polacca* starts up again, concluding this time with horn fifths (accompanied by the timpani) – a springboard for the 'hunting theme' of the last movement, which finally, as the highlight of the work, is played by the orchestra's two French horns, with echo-like repetitions by the solo horns. Kuhlau only ever managed to write three concertos: two piano concertos, one of which has been lost, and this Concertino.

Overture to William Shakespeare, op. 74 (1826)

A later journey to Vienna in summer 1825 is known for the meeting on 2 September with Kuhlau's great idol, Beethoven, in Baden-Baden, where Beethoven was staying on his summer holiday. Along with other music fellows, they made a real 'man's outing' of it, with mountain walks, lots to drink and the exchange of musical canons. Several days later, Kuhlau heard the first performance of Beethoven's String Quartet in A minor, op. 132, which must have been the artistic climax of his journey. During his visit, Kuhlau was inspired by Beethoven's new overture *Zur Namensfeier* (1814–15), which became the model for his overture to *William Shakespeare*, composed shortly after his return to Denmark.

William Shakespeare is a play by the now virtually forgotten clergyman and writer Caspar Johannes Boye (1791–1853), which is based on a possibly authentic story from Shakespeare's youth about his poaching and controversies with the local squire in which, in Romantic style, characters (Oberon and Titania) and reminders from various Shakespeare plays are intertwined (e.g. pantomime on *Macbeth*). It is one of Boye's better works, surpassing the two opera libretti Kuhlau composed music for – *Elisa* (1820) and *Hugo and Adelheid* (1827).

Like Beethoven's *Zur Namensfeier*, Kuhlau's Shakespeare-overture is in C major and has a slow introduction. In Kuhlau's work this end in a dynamic progression with varied rhythms that bridges to the fast section. Like several of his overtures, Kuhlau's is introduced by a *piano* string fugato, followed by a *forte* tutti with several striking themes. The development section deals with the fugato, which is therefore omitted from the recapitulation, which brings Kuhlau's overture, his best along with that for *The Elf's Hill*, to a fine conclusion. The incidental music to *William Shakespeare* has at certain points a curious similarity to two other Shakespeare-inspired works: Weber's opera *Oberon* (1825–26) and Mendelssohn's overture to *A Midsummer Night's Dream* (1826).

CHRISTIAN FREDERIK BARTH

Concerto for Oboe and Orchestra, op. 12 (c. 1823)

Who, nowadays, has heard of Christian Frederik Barth (1787–1861)? He came from a dynasty of oboists and was perhaps one of the most important. In V.C. Ravn's article *Concerts and Musical Societies in former Times* (1886) Barth's music is given the following laudatory mention:

'Chr. Barth's compositions for the oboe did, however, gain widespread dissemination abroad, where on several occasions he went on musical journeys and, at the young age of 18, commanded attention for his pure, delicate and beautiful tone, his great proficiency and assurance and his tasteful performance that displayed both nobility of spirit and feeling.' Or, as expressed in German periodicals from 1804: 'An oboe concerto *in modo di scena cantate*, with which, on one of his later journeys, he somewhat boldly challenged comparison with Spohr's famous piece [Violin Concerto No. 8 in A minor, op. 47, 1846] is said to have caused a sensation.' That, though, is hardly the oboe concerto featured on this release. Barth is also mentioned as a composer of 'several overtures from 1810–29'.

The other oboist players of the Barth family were Christian Samuel (1735–1809), who was also a court violinist and in Det Holstenske Selskab (The Holstein Society) organized benefit concerts with Christian Frederik and his second son Philip (1774–1804). The family line also boasted a female singer, Amalie Frederikke Vilhelmine.

Barth's concerto is in B flat major and is introduced by an *Adagio* in 4/4 time. It consists of a series of various tempo sections and is very well proportioned, with many beautiful and richly varying solo sections – an exciting rediscovery in the otherwise not very extensive repertoire for the oboe in Danish music.

NIELS W. GADE

Capriccio for Violin and Orchestra (1878)

Niels W. Gade was one of the first Danish composers who did not have German ancestors. His father was an instrument maker, and as a composer Gade established himself with the overture *Echoes of Ossian*, op. 1 (1840) and Symphony No. 1 (1841–42), which is based on his own folksong imitation of B.S. Ingemann's text *Paa Sjølund's fagre Sletter* (On Sjølund's Plains so Pleasing). The melodic talent of Gade hit the zeitgeist, and both of these works won Mendelssohn's admiration. Niels W. Gade thus managed to become Mendelssohn's right-hand man in leading the famous Gewandhausorkester in Leipzig. When Mendelssohn died in November 1847, it was natural for Gade to take over leadership of the orchestra, but at the outbreak of the Three Years' War of 1848–50 between Denmark and Germany, Gade returned to Denmark, where, with his many works – symphonies, overtures, chamber music, piano

and organ music and particularly oratorios such as *Elverskud* [Elf-King's Daughter] and *Korsfarene* [The Crusaders]) – he became the trend-setting composer of Danish musical life.

Along with J.P.E. Hartmann (1805–1900) – the other major Danish composer of the 'high' Romantic period in Denmark – Gade founded the Royal Danish Academy of Music in Copenhagen. The judgment passed by posterity – that he was 'celebrated, respected and forgotten' – was excessively harsh. Today, Gade's music has enjoyed a renaissance and this also applies to his *Capriccio*. The delicate and quite short work, which also exists in a version for violin and piano, Gade characterises as follows: '... I have made it as violin-friendly as I was able. It falls into three sections, a humorous-characteristic one in A minor – and singable-expressive one in F major, and then back to the first one in A minor and finally a coda in A major, gentle and full of feeling to begin with and ending up capricious and brilliant.'

Gorm Busk (2019), dr. phil., specialist in the Danish Golden Age and Friedrich Kuhlau.

PERFORMERS

Lisa Maria Cooper began playing the French horn in Suffolk, England and was awarded a Music scholarship three years later before attending the Royal Academy of Music, London. She has also studied at the Folkwang University of Arts in Essen, Germany and Maastricht Academy of Music with Derek Taylor, Richard Watkins, Frank Lloyd, and Erich Penzel. At age 20, Lisa performed as principal horn with the Jeunesses Musicale World Orchestra during a Peace tour of the Balkans and joined the Deutsche Oper am Rhein. Further appointments followed across Germany including principal horn in Nuremberg Symphony Orchestra in 2005 and 3rd horn in Essen Philharmonic Orchestra in 2006. In 2010 Lisa was appointed principal horn of Aarhus Symphony Orchestra and has performed regularly as a soloist. She is in high demand across Europe, including World Orchestra of Peace and guest principal with BBC Scottish Symphony Orchestra, and with the Royal Danish Orchestra. In 2017 Lisa was appointed an Associate of the Royal Academy of Music, London.

Flemming Aksnes is a Norwegian horn player holding the position as principal horn of Aarhus Symphony Orchestra. He began his studies with Paul Farr in Stavanger, and after three years he continued with Prof. Frøydis Ree Wekre at the Norwegian Academy of Music in Oslo, where he graduated with a master's degree in horn and chamber music. Flemming Aksnes continued his studies under Gail Williams, Rex Martin, Radek Baborak, and other teachers around the world. He has been a soloist several times with orchestras in Scandinavia and worked as 3rd horn in the Danish National Symphony Orchestra, principal horn in Malmö Opera and low horn in the Royal Danish Orchestra. He has been principal horn in Aarhus Symphony Orchestra since 2007. Beyond being a soloist with his orchestra on several occasions, he frequently plays chamber concerts in various constellations.

Oliver Nordahl started his career in the Tivoli Youth Guard. Since then he has studied with teachers such as Prof. Max Artved, Prof. Ole-Henrik Dahl, Bjørn Carl Nielsen and Joakim Dam Thomsen. He has participated in masterclasses by François Leleux, Gordon Hunt, Hansjörg Schellenberger and Jacques Tys, and had his debut from the Royal Danish Academy of Music. Oliver Nordahl's career has brought him around the globe and today he is based as 1st solo-oboist in Aarhus Symphony Orchestra while also teaching at the Royal Academy of Music in Aarhus. He has played as 1st solo-oboist in all the Danish symphony orchestras as well as many of the Nordic orchestras and has performed as a soloist with Danish National Symphony Orchestra, Odense Symphony Orchestra and Aarhus Symphony Orchestra. Among the awards he has been granted are the J.C. Hempel's Music Prize, Sonning Talent Prize as well as the Aennchen and Eigil Harby's Foundation Scholarship.

Danish violinist **Ian van Rensburg** has been 1st Concertmaster 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 bachelor's and master's degrees, and he later on studied with Prof. Gerhard Schulz at the University of Music and Performing Arts Vienna. Ian van Rensburg appeared as a soloist and chamber musician in Denmark, France, Germany, South Africa, Greenland, and the US.

Jean Thorel is an impassioned promoter of new works and rare music and has given 700 world premieres. From 2008 to 2016 he held the post as chief conductor of the City Chamber Orchestra of Hong Kong. As guest conductor he has given concerts and/or recordings with the Danish Chamber Players, Odense Symphony Orchestra, Musica Vitae Chamber Orchestra in Sweden, Ensemble Quartz, Musiques Nouvelles, the Royal Chamber Orchestra of Wallonia in Belgium, Percurama Percussion Ensemble in Copenhagen, Sö Percussion in Washington, Royal Philharmonic and Philharmonia Orchestra in London, RTÉ National Symphony Orchestra in Dublin, Copenhagen Royal Ballet, Aarhus Symphony Orchestra, Marseille Philharmonic Orchestra, Nice Philharmonic Orchestra, Singapore Symphony Orchestra, EOS Repertoire Orchestra Beijing, China's National Orchestra Academy and the National Music Light Orchestra of Shanghai. Jean Thorel's extensive discography of more than 30 DVDs and CDs includes a recording of works by Louis Saguer with the Moscow Contemporary Music Ensemble which was the winner of the 2002 Académie du Disque Lyrique *Orphée d'Or* prize. He is also the first French conductor to record with the Russian National Orchestra and the internationally acclaimed Hilliard Ensemble.

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* (Music and Babies) – a new ambitious family project for pre-school children and their parents.

FRA DET 19. ÅRHUNDREDES DANMARK af Gorm Busk

Friedrich Daniel Rudolph Kuhlau blev født i 1786 i en slægt af regimentsmusikere i den nordtyske by Uelzen, der ligger midtvejs mellem Hamborg og Hannover. Omkring 1802 flyttede familien til Hamborg, og her fik den unge Friedrich Kuhlau lidt musikundervisning af C.F.G. Schwencke, der var elev af Carl Philip Emanuel Bach og dennes efterfølger som kantor og musikdirektør for Sankt Catherine Kirke i Hamborg. Friedrich Kuhlau optrådte som pianist ved koncerter både med andres og egne værker, og i slutningen af 1810 tog han på en skelsættende koncertrejse, der endte i København, hvor han slog sig ned og levede resten af sit liv. Om han rejste af frygt for at blive taget til fransk soldat er vel tvivlsomt, da han som 10-årig havde mistet sit højre øje ved et fald på gaden.

Det evige spørgsmål, om Kuhlau er tysk eller dansk, besvares bedst med, at han var tysk og dansk. Han levede faktisk nøjagtigt halvdelen af sit liv i Tyskland og halvdelen i Danmark, men næsten alle hans værker er dog skrevet herhjemme, og det skulle måske så være en grund til at anse ham for dansk.

I Danmark fortsatte Kuhlau i begyndelsen sit koncertliv og blev i 1813 kongelig kammermusikus, men først i 1818 med gage og med forpligtelse til hvert andet år at skrive en opera eller skuespilmusik som *Elverhøj* til Det Kongelige Teater. Det gjorde han med glæde, selv om han ikke samtidig kunne opretteholde den store produktion af klaver- og fløjteværker til danske og tyske musikforlag, som var hans hovedindtægtskilde.

Friedrich Kuhlau sad hele livet i små kår, og i 1826 bosatte han sig i Lyngby nord for København for at bo billigere, men ulykken ramte ham: Huset, Kuhlau boede i, brændte ned til grunden i 1831, og efter et hospitalsophold flyttede han til Nyhavn (nuværende nr. 23, det højeste hus på venstre side), hvor han døde af tuberkulose 46 år gammel.

FRIEDRICH KUHLAU

Concertino for to valdhorn og orkester, op. 45 (ca. 1822)

Under sin lange rejse til Tyskland og Østrig i 1821 traf Friedrich Kuhlau på vejen til Hamborg hornisten Joseph Gugel og dennes søn, som også spillede horn, og til dem komponerede han sin *Concertino for to valdhorn og orkester*. Den blev planlagt til en koncert i København i februar

1822, der dog senere blev aflyst, og kom først til opførelse fire år efter, med andre solister. Som så mange af datidens concertinoer afviger denne fra koncertens tresatsede form og består af en *Adagio non troppo*, en *Allegro alla polacca*, en *Larghetto*, en let forandret gentagelse af polaccaen og så en *Allegro assai*.

Friedrich Kuhlau er kendt for at efterligne værker af andre komponister (Kuhlaus 1. Klaverkoncert i C-dur begynder næsten som Beethovens tilsvarende), uden at det dog går ud over hans personlige stil. Den indledende *Adagio* i horn-concertinoen begynder således med et unisont strygertema, der minder meget om den finsk-svenske komponist Bernhard Crusells 2. Klarinetkoncert i f-mol, som Kuhlau måske har hørt under sin rejse til Stockholm i 1815. Kuhlau havde meget besvær med at få concertinoen afsat og måtte, i sin forlegenhed for at få den trykt, forhøre den til Edition Peters Musikforlag i Leipzig, hvor den udkom i 1830, og hvor manuskriptet stadig befinder sig.

Værket har fine klangvirkninger, karakteristiske og melodiske temaer, og der er nok at lave for de to valdhorn, der spiller i alle tænkelige kombinationer, og til hvem de tekniske krav er betydelige. *Polaccaen* sættes i gang af strygere og pauke, inden vi møder solohornenes ægte kuhlau-ske, synkoperede tema, der gentages af orkestret, hvorpå hornene fortsætter med nye temaer og figurationer. I *Larghettoen* sættes man i en rigtig serenade-stemning, i og med at de to horn i tertser og sekster spiller en duet à la Rossini, som akkompagneres af de dybe strygeres pizzicato. *Polaccaen* går i gang igen og slutter denne gang med hornkvinter (akkompagneret af pauken) – et springbræt for slutsatsens "jagttema", der til sidst, som værkets clou, spilles af orkestrets to horn med ekkovirkende gentagelser i solohornene. Det blev for Kuhlaus vedkommende kun til tre koncerter: to klaverkoncerter – hvoraf den anden er gået tabt – og så denne concertino.

Ouverture til *William Shakespeare*, op. 74 (1825-26)

En senere rejse til Wien i sommeren 1825 er kendt for mødet den 2. september med Kuhlaus store forbillede Beethoven i Baden-Baden, hvor Beethoven opholdt sig på sommerferie. I selskab med andre musikfæller blev det en rigtig herretur med vandring i bjergene, masser af drikke og udveksling af kanoner. Nogle dage efter overværede Kuhlau uropførelsen af Beethovens Strygekvarteret i a-mol, op. 132, som må have været rejsens kunstneriske højdepunkt. Under besøget blev Kuhlau inspireret af Beethovens nye ouverture *Zur Namensfeier* (1814-15), der blev

modellen for Kuhlaus egen ouverture til *William Shakespeare*, som han komponerede kort efter sin hjemkomst til Danmark.

William Shakespeare er et skuespil af den nu næsten glemte præst og forfatter Caspar Johannes Boye (1791-1853), og bygger på en muligvis sandfærdig historie fra Shakespeares ungdom om hans krybskytteri og kontroverser med den lokale herremand, hvori der på romantisk vis er indflettet personer (Oberon og Titania) og mindelser fra forskellige Shakespeare-skuespil (fx en pantomime over *Macbeth*). Det er et af Boyes bedre arbejder, der overgår de to opera-libretti, Kuhlau komponerede musik til – *Elisa* (1820) og *Hugo og Adelheid* (1827).

Ligesom Beethovens *Zur Namensfeier* står Kuhlaus Shakespeare-ouverture i C-dur og har en langsom indledning. Hos Kuhlau udmønter det sig i et dramatisk forløb med en varieret rytmi og blæsesoli, der leder over i den hurtige del. Som i flere af Kuhlaus ouverturer indledes denne med et strygerfugato i *piano*, der efterfølges af et tutti i *forte* med flere markante temaer. Gennemførelsesdelen behandler fugatoet, som derfor udelades i reprisen, der bringer ouverturen – Kuhlaus bedste sammen med den til *Elverhøj* – til en flot afslutning. Musikken til *William Shakespeare* har visse steder en kuriøs lighed med to andre Shakespeare-inspirerede værker komponeret samtidig: Webers opera *Oberon* (1825-26) og Mendelssohns ouverture til *En skærsommernatsdrøm* (1826).

CHRISTIAN FREDERIK BARTH

Koncert for obo og orkester, op. 12 (ca. 1823)

Hvem kender i dag Christian Frederik Barth? Han var ud af et dynasti af oboister og måske en af de betydeligste. I V.C. Ravns artikel, *Koncerter og musikalske Selskaber i ældre Tid* (1886), får Barths musik følgende rosende omtale: "Chr. Barths kompositioner for oboen vandt endog udbredelse i udlandet, hvor han flere gange foretog kunstrejser og allerede i sit 18. år gjorde opsigst ved sin rene, sarte og skønne tone, sin store færdighed og sikkerhed og sit smagfulde foredrag, der røbede både ånd og følelse". Eller som det hedder i tyske blade fra 1804: "En obokonzert i form af en syngescene, hvormed han på en af sine senere rejser noget dristigt udfordrede til sammenligning med Spohrs berømte stykke [Violinkonzert nr. 8 i a-mol, op. 47, 1816] skal have vakt sensation". Det er dog næppe den obokonzert, der optræder på denne udgivelse. Barth omtales også som komponist af "flere ouverturer fra 1810-1829".

De øvrige oboister i slægten var faderen Christian Samuel (1735-1809), der også var hof-violinist og i Det Holstenske Selskab foranstaltede beneficekoncerter med Christian Frederik og sin anden søn Philip (1774-1804). I slægten var også en sangerinde, Amalie Frederikke Vilhelmine.

Barths koncert står i B-dur og indledes med en *Adagio* i firedelt takt. Den består af en række forskellige tempoafsnit og er ganske velproportioneret med mange smukke og rigt varierede solopartier – en spændende genopdagelse i den ellers ikke særlig righoldige danske obolitteratur.

NIELS W. GADE

Capriccio i a-mol (1878)

Niels W. Gade var en af de første danske komponister, der ikke havde tyske forfædre. Hans far var instrumentmager, og som komponist slog Gade sit navn fast med ouverturen *Efterklange af Ossian*, op. 1 (1840) og Symfoni nr. 1 (1841-42), der er bygget over hans egen folkeviseefterligning til B.S. Ingemann-teksten *Paa Sjørunds fagre Sletter*. Gades melodiske øre ramte tidsånden og begge værker vandt Mendelssohns beundring. Niels W. Gade opnåede derfor efterhånden stillingen som Mendelssohns højre hånd ved ledelsen af det berømte Gewandhausorkester i Leipzig. Da Mendelssohn døde i november 1847, var det naturligt, at Gade overtog ledelsen af orkestret. Ved udbruddet af Treårskrigen 1848-50, mellem Danmark og Det Tyske Forbund, vendte Gade imidlertid hjem til Danmark, hvor han med sine mange værker – symfonier, ouverturer, kammermusik, klaver- og orgelmusik og oratorier som *Elverskud* og *Korsfarerne* – blev toneangivende i dansk musikliv.

Sammen med J.P.E. Hartmann (1805-1900) – den anden store danske komponist i højromantikken – stiftede Gade Det Kongelige Danske Musikkonservatorium i København. Eftertidens dom, at han blev "fejret, agtet, glemt", var overdreven hård. I dag har Gades musik fået en renæssance, og det gælder også hans *Capriccio*. Det delikate og ret korte værk, der også findes i en udgave for violin og klaver, karakteriserer Gade selv således: "... jeg har gjort det så violinmæssigt, som det var mig muligt. Det falder i tre afsnit, et humoristisk-karakteristisk i a-mol – et sangbart-ekspressivt i F-dur, så tilbage til det første i a-mol, og så coda i A-dur, blid og følelsesfuld i begyndelsen og til sidst kapriciøs og brillant".

Gorm Busk (2019), dr.phil., specialist i den danske guldalder og Friedrich Kuhlau.

MEDVIRKENDE

Lisa Maria Cooper begyndte at spille valdhorn i Suffolk, England og blev tre år senere tildelt et musikstipendium, inden hun lod sig indskrive på Royal Academy of Music i London. Cooper har desuden studeret på Essen Folkwang Universitet i Tyskland og Musikkonservatoriet i Maastricht hos Derek Taylor, Richard Watkins, Frank Lloyd og Erich Penzel. I en alder af 20 år sad Cooper som førstehorn i Jeunesses Musicales World Orchestra under en fredsturné på Balkan og blev derefter tilknyttet Deutsche Oper am Rhein. Hun har haft yderligere engagementer over hele Tyskland, herunder stillinger som 1. horn hos Nürnberg Symfonikerne i 2005 og som 3. horn hos Essen Filharmonikerne i 2006. I 2010 vandt Lisa Maria Cooper stillingen som 1. horn i Aarhus Symfoniorkester, med hvem hun jævnligt har optrådt som solist. Hun er efterspurgt som solist i Europa, og assisterer jævnligt som 1. horn i BBC Scottish Symphony Orchestra og Det Kongelige Kapel. I 2017 blev hun tilknyttet Royal Academy of Music i London.

Flemming Aksnes er født i Norge og er i dag solohornist i Aarhus Symfoniorkester. Han begyndte sine studier hos Paul Farr i Stavanger, og tre år senere fortsatte han studierne hos professor Frøydís Ree Wekre på Det Norske Musikkonservatorium i Oslo, hvorfra han har en kandidatgrad i horn og kammermusik. Siden da har Flemming Aksnes suppleret sine færdigheder hos hornister som Gail Williams, Rex Martin, Radek Baborak og andre lærere fra hele verden. Han har været solist flere gange med skandinaviske orkestre og haft plads som 3. horn i DR SymfoniOrkestret, 1. horn hos Malmø-operaen og dybdehorn i Det Kongelige Kapel. I 2007 blev Flemming Aksnes ansat i Aarhus Symfoniorkester. Han har flere gange været solist med Aarhus Symfoniorkester, og spiller jævnligt kammerkoncerter i forskellige konstellationer.

Oboisten **Oliver Nordahl** startede sin karriere i Tivoli-Garden. Siden har han studeret hos professor Max Artved, professor Ole-Henrik Dahl, Bjørn Carl Nielsen og Joakim Dam Thomsen. Han har deltaget i masterclasses med François Leleux, Gordon Hunt, Hansjörg Schellenberger og Jacques Tys og debuterede i 2014 fra Det Kongelige Danske Musikkonservatorium. Oliver Nordahls karriere har bragt ham rundt i verden, og han har i dag sin base som 1. solooboist i Aarhus Symfoniorkester og som obolærer på Det Jyske Musikkonservatorium i Aarhus. Han har

spillet 1. soloobo i alle de danske symfoniorkestre samt flere nordiske orkestre og har været solist med DR Symfoniorkestret, Odense Symfoniorkester og Aarhus Symfoniorkester. Han er bl.a. blevet tildelt J.C. Hempels Musikpris, Sonnings Talentpris samt legatet fra Aennchen og Eigil Harbys Fond.

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

Dirigenten **Jean Thorel** er en passioneret foregangsmand for ny og utraditionel musik og har til dato stået bag 700 uopførelser. Fra 2008 til 2016 var han chefdirigent for City Chamber Orchestra of Hong Kong. Som gæstedirigent har han givet koncerter og stået bag indspilninger med Ensemble Storstrøm, Odense Symfoniorkester, Musica Vitae Kammerorkester i Sverige, Ensemble Quartz, Musiques Nouvelles, Royal Chamber Orchestra of Wallonia i Belgien, Percurama Percussion Ensemble i København, Sō Percussion i Washington, Royal Philharmonic og Philharmonia Orchestra i London, Irlands Nationale Symfoniorkester, Den Kongelige Ballet i København, Aarhus Symfoniorkester, de filharmoniske orkestre i Marseille og Nice, Singapore Symfoniorkester, EOS Repertoire Orchestra Beijing, Kinas National Orchestra Academy og National Music Light Orchestra of Shanghai. Jean Thorels omfattende diskografi tæller flere end 30 dvd'er og cd'er. I 2002 vandt hans indspilning af værker af Louis Saguer med Moscow Contemporary Music Ensemble Académie du Disque Lyriques *Orphée d'Or*-pris. Thorel er også den første franske dirigent, der har indspillet med Det Russiske Nationalorkester og det internationalt berømmede Hilliard Ensemble.



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 dertil 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.



Lisa Maria Cooper



Flemming Aksnes



Ian van Rensburg



Oliver Nordahl

DDD

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**AARHUS
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