



Ole Schmidt , Anders Koppel,  
Martin Lohse, Per Nørgård

## Accordion Concertos

Bjarke Mogensen

Danish National Chamber Orchestra  
Rolf Gupta

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**OLE SCHMIDT** (1928-2010)

SYMPHONIC FANTASY AND ALLEGRO, OP. 20 (1958)..... 14:18

*for accordion and chamber orchestra*

- |     |                           |      |
|-----|---------------------------|------|
| [1] | I Allegro moderato .....  | 8:30 |
| [2] | II Allegro grazioso ..... | 5:48 |

Total 57:19

**ANDERS KOPPEL** (b. 1947)

CONCERTO PICCOLO (2009)\*..... 17:11

*for accordion and strings*

- |     |                                 |      |
|-----|---------------------------------|------|
| [3] | I Andante misterioso.....       | 6:00 |
| [4] | II Largo .....                  | 5:39 |
| [5] | III Allegretto scherzando ..... | 5:33 |

**MARTIN LOHSE** (b. 1971)

IN LIQUID ... (2008/2010)\*..... 15:43

*for accordion and orchestra*

- |     |   |      |
|-----|---|------|
| [6] | I Andante semplice – Allegretto – Allegro – Allegro poco vivace ..... | 4:11 |
| [7] | II Andante – Allegro – Meno allegro.....                              | 2:29 |
| [8] | III Cadenza: Quasi improvvisazione – Allegro moderato .....           | 3:24 |
| [9] | IV Andante cantabile e molto semplice.....                            | 5:39 |

**PER NØRGÅRD** (b. 1932)

*for accordion and orchestra*

RECALL (1968/1977)\*..... 10:07

- |      |                        |      |
|------|------------------------|------|
| [10] | I Cantico Antico ..... | 4:45 |
| [11] | II Villanesca.....     | 3:07 |
| [12] | III Rondino.....       | 2:15 |

\* World Premiere Recording

## ACCORDION CONCERTOS by Jens Cornelius

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### OLE SCHMIDT: SYMPHONIC FANTASY & ALLEGRO

It all began in 1958 with Ole Schmidt's *Symphonic Fantasy and Allegro*. The composer and conductor Ole Schmidt drew on his ready wit when he wrote this first modern accordion concerto. The catalyst was his meeting with the Danish accordion virtuoso Mogens Ellegaard (1935-1995).

"I disliked the accordion immensely, but when I met Mogens Ellegaard, my opinion of the instrument completely changed in less than an hour," Ole Schmidt remembered. "It was then that I decided to write *Symphonic Fantasy and Allegro* for him, and I went to work in close collaboration with the interpreter. Ellegaard said to me: 'Feel free to write with as much virtuosity you like. There's hardly anything that can't be done on the accordion.'"

The result was a solo concerto in two movements where the 'slow movement' has been omitted. Schmidt expresses himself in his characteristically playful but precise style, and has heroes like Stravinsky and Bartók standing by his side. The first part takes its point of departure in a succinct rhythmic motif, while the rhythmic play of the second movement is more roguish and typical of the composer's bizarre humour.

Schmidt accepted Ellegaard's challenge regarding the solo part. "In the Fantasy the soloist has ample opportunities for free musical development in broad virtuoso cadenzas," he explained. "The last movement, with its rhythmic, scherzando-like elegance, does not come to a close with the traditional grand finale of 'four kicks and a pirouette', but fades away to a delicate pianissimo with the accordion having the final say."

Schmidt's and Ellegaard's first performance with the Danish National Symphony Orchestra was scandalous enough in its very idea, because at the time the classical milieu looked down on any accordion instrument as 'popular' in the worst sense; but surprise is precisely one of the main ideas in Schmidt's concerto, and the fact that *Symphonic Fantasy and Allegro* still has this effect after more than half a century says something about its strong musical qualities.

At the time it was in fact not possible to train as a classical accordionist in Denmark. In 1953 Ellegaard had been one of the first Danes to get hold of one of the newly-invented classical accordions with melody bass, which unlike a traditional accordion has a free keyboard in both hands. His virtuoso demonstration of the instrument prompted several of the best Nordic composers of the time to embrace its potential. In 1970 Ellegaard was appointed the first Danish academy teacher – and later professor – of the accordion, and in this way too he placed the instrument firmly within the realm of modern music. Several outstanding accordionists have appeared since, and the development of the accordion continues here and now.

### ANDERS KOPPEL: CONCERTO PICCOLO

An example of how naturally the accordion fits into contemporary music can be found in Anders Koppel's music. Since the 1990s, in rapturous succession, he has written more than 20 solo concertos for a variety of instruments, including a double concerto for violin and accordion (recorded by Bjarke Mogensen on Dacapo 8.226055) and most recently the accordion concerto from 2009 entitled *Concerto Piccolo*, written for Bjarke Mogensen and the Danish Radio Youth Orchestra.

As a son of the versatile composer and pianist Herman D. Koppel, Anders Koppel grew up with music around him all day. When the Youth Revolution arrived, he withdrew for a while from the classical culture to start the epochal rock band Savage Rose. Since then, as a composer and keyboard player, he has worked with everything from film music and ballet to world music, and in recent years very much with symphonic music.

In *Concerto Piccolo* neoclassical features are mixed with elements from tango and jazz, and in the first movement the atmosphere is indeed almost filmic. There is an eerie, muted quality to the music, which is based on an ominous tick-tock figure held in check by Koppel's pithy humour. In the Largo movement the stillness become unexpectedly tragic – but beautiful! – until the ticking rhythms return with renewed strength in the third movement, which is a Scherzo with a concluding solo cadenza.

*Concerto Piccolo* is 'piccolo' because the accordion plays in a high 'piccolo register' and because the orchestra is reduced to strings alone. But there is absolutely nothing

small about this reinterpretation of the classical concerto genre, and like Ole Schmidt's work Koppel's concerto is a fine measure of how one can handle the balance between the accordion and the orchestra.

#### MARTIN LOHSE: IN LIQUID ...

The composer Martin Lohse (b. 1971) has written his accordion music directly for Bjarke Mogensen.

Among the works on this CD, his *In Liquid ...* from 2008 is technically the most difficult for the soloist – although this neither can nor should be heard. The solo part does not function as a display of virtuosity, but forms part of the musical totality, where the soloist has to have an intimate knowledge of the individual orchestral parts.

As for the title, Martin Lohse himself explains: "The title relates mainly to the 'liquid' feeling of time: repetitions, sequences and patterns that slowly change or interweave, shifts in the tempo as it accelerates step by step, or a tempo that is frozen in an almost static sensation of time – perhaps a sensation of long lost times that live on in our memory and blend with our present right now."

Lohse's music is inspired by among other things Arvo Pärt's minimalistic style and cultivates formal idioms of the past in a dreamlike sound-world. Its inwardness is also expressed in the way the traditional concerto form is reversed: *In Liquid...* has its concertante and dramatic material placed in the middle of the work, while the outer movements are static and meditative. The first movement is a neo-Romantic elegy with the accordion deftly working its way into the picture. Later it stands out more clearly in an interesting texture that includes vibraphone and harp. In the second movement the tempo increases after a slow introduction, and the fast section culminates in the third movement, an extended cadenza in the improvisational style. With the last movement the music returns to the dream world of its beginning.

"In my music, I try to pinpoint small musical moments and atmospheres that can progress and unfold timelessly. The combination and collision of 'pure', clear music with fragmented, multi-layered music is one of the main characteristics of my music. At its heart, the music often suggests harmonic and melodic reminiscences of past

experiences in brief glimpses or extended segments which, combined with a floating sensation (accelerando, decelerando etc.) create music with organic form as one of its main foundations."

#### PER NØRGÅRD: RECALL

Per Nørgård's accordion work *Recall* was composed in 1968 for symphony orchestra and revised in 1977 as a version with chamber orchestra. Apart from a very early concertino for piano, it is Nørgård's first work for soloist and orchestra. His other solo concertos were written in the 1980s and 1990s and involve quite different conflicts between soloist and ensemble.

In several ways *Recall* stands by itself. It is a work that comes from Per Nørgård's crucial decade, when he abandoned his teacher Vagn Holmboe's guiding principles to try out all sorts of other things. He developed his unique technique with the so-called 'infinity series', and worked with strict serialism, collage and improvisation. In *Recall* it is folk music in particular that provides the inspiration.

"*Recall* was composed as a tribute to my recollections of the vitality of Balkan folklore – as perceived by an urban Scandinavian. So the listener will listen in vain for any 'authenticity' in the material. The slow introduction and the fast main movement unfold freely in their own way, which is never far from adopting sounds, melodies and rhythms that are far more 'the sixties in Denmark' than 'perceived folklore': it's an entertainment, based on childhood memories ('recall') seen (heard) through a grown-up's eyes (ears)," Nørgård wrote many years later.

*Recall* was composed for Nørgård's friend Lars Bjarne (later Lars Dyremose), who was Ellegaard's rival. They were virtuosos of the same standard, and each in his own way founded a 'school' in the accordion milieu. Nørgård wrote works for both: in 1967 the experimental solo work *Anatomical Safari* for Ellegaard and the next year *Recall* for Lars Bjarne. The work is a kind of rhapsody in three sections with Italian titles: *Cántico Antico*, *Villanesca* and *Rondino*. The last two parts, with their festive atmosphere and dance music, are a tribute – unusual for Nørgård – to the National-Romantic tradition of Liszt and Enescu. Nørgård updates the festivities with 1960s congas and with chord changes

and rhythms that maybe express his enthusiasm for The Beatles. *Recall* is ‘music about music’, where the folk musicians of the past meet the effervescent optimism of the Flower Power era.

#### THE PERFORMERS

“BJARKE MOGENSEN is an astonishment on record. Once heard, never forgotten”. So writes one of the world’s leading music critics, Norman Lebrecht. Bjarke Mogensen (b. 1985 on the island of Bornholm) is the new star of the accordion in a country where there are already fine accordion traditions. He is one of those rare talents who seems to have been born with his instrument. Bjarke Mogensen had his instrument strapped to his shoulders at the age of seven. Within just a few years he had reached an amazingly high standard. At 13 he made his debut as a soloist in a German TV broadcast with the Munich Symphony Orchestra. At 14 he both won the Gold Medal and the Talent Prize in the *Berlingske Tidende* Music Competition and received the Jacob Gade Grant. His popular breakthrough in Denmark came when he won DR TV’s soloist competition *Spil for Livet*, and the same year won the Victor Borge Music Prize. He trained with Geir Draugsvoll at the Royal Danish Academy of Music in Copenhagen and today himself teaches chamber music in the same place. He has given solo concerts in many parts of the world, from New York to Moscow, from Iceland to Turkey. He has played chamber music with the violinist Augustin Dumay and performs regularly with Gidon Kremer and his world famous ensemble Kremerata Baltica. As a soloist he has also worked with orchestras like the Moscow Virtuosi, the Danish National Symphony Orchestra and the Copenhagen Philharmonic, conducted by among others John Storgårds, Lan Shui and Vladimir Spivakov. His repertoire is almost unlimited and ranges from folk music and his own transcriptions to brand new works for accordion. A long succession of collaborations with prominent living composers has resulted in many new compositions – concertos, chamber music and solo works – dedicated to Bjarke Mogensen.

[www.bjarkemogensen.dk](http://www.bjarkemogensen.dk)

For more than 70 years a wealth of musical genres have passed through the hands of the musicians of the DANISH NATIONAL CHAMBER ORCHESTRA, and the foundation, the bearing element of the ensemble, has always been their overarching love of music. And so it continues today, as the orchestra constantly explores new musical aspects of itself, while at the same time delving deeper and deeper into the great classical repertoire. For more than ten years the chief conductor has been Adam Fischer. With him the ensemble embarked on an era that has prompted the reviewers to proclaim the 42 musicians ‘Denmark’s Mozart orchestra’. Over a period of years the Danish National Chamber Orchestra has performed and recorded, first, Mozart’s *opera seria* works, a total of five major operas, and has then gone on to record all of Mozart’s symphonies. In 2012 the recording of Beethoven’s symphonies began. And of course Adam Fischer has remained the conductor throughout this vast project. Indeed today the ensemble is Denmark’s only professional chamber orchestra, a status that has been further enhanced by a string of concerts where the orchestra plays without a conductor and with soloists from its own ranks. On the ‘rhythmic’ front, too, the Danish National Chamber Orchestra has worked for many years across traditional musical boundaries. Outstanding examples of this can be seen every year at the major DR Castle Concerts, where the orchestra unfurls a symphonic carpet beneath the leading rock and pop bands of the day. Most recently the Danish National Chamber Orchestra has involved young Danish soloists and groups in the collaboration. Along with Under Byen, Efterklang, Choirs of Young Believers and recently Tina Dickow, the orchestra has experimented with integrating the symphonic world into the musical language of rock. Music productions for TV series and children’s programmes, film and theatre projects, tours and CD recordings are all major contributions from the Danish National Chamber Orchestra to Danish cultural life.

The Norwegian conductor ROLF GUPTA is a wide-ranging artist who effortlessly spans everything from Baroque music played on original instruments to classical symphonies and recently composed works. He is artistic director and chief conductor of the Kristiansand Symphony Orchestra and has earlier been principal conductor of the Norwegian Radio Orchestra and the Norwegian Baroque Orchestra. Rolf Gupta, who has

also trained as a composer, is well known for putting together unconventional concerts with many living composers on the programme. As an able interpreter of contemporary music, he has conducted world premieres of works by leading composers including Hans Werner Henze, Luciano Berio, Magnus Lindberg, Peter Maxwell Davies and his own former teacher Per Nørgård. Rolf Gupta is a frequent guest conductor with the Oslo Philharmonic, with whom he has also recorded and toured. He has worked with orchestras like MDR Leipzig, the Frankfurt Radio Symphony Orchestra, the BBC Symphony Orchestra, Orchestra della Toscana, the Sydney Symphony Orchestra, Remix Ensemble, Avanti! and Ensemble InterContemporain. Gupta has also made a name as an opera conductor and has worked at opera houses in Norway, Finland, Frankfurt and Holland with both classical and contemporary works. In addition Gupta has been artistic director of festivals in Berlin and Kristiansand, and has recorded CDs with among others Gidon Kremer and Kremerata Baltica as well as the Norwegian Radio Orchestra.

## ACCORDEONKONCERTER af Jens Cornelius

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### OLE SCHMIDT: SYMFONISK FANTASI & ALLEGRO

Det hele begyndte i 1958 med Ole Schmidts *Symfonisk Fantasi og Allegro*. Komponisten og dirigenten Ole Schmidt havde gavn af sin slagfærdighed, da han skrev denne første moderne accordeonkoncert. Katalysatoren var hans møde med den danske accordeonvirtuos Mogens Ellegaard (1935-1995).

"Jeg kunne ikke fordrage harmonika, men da jeg mødte Mogens Ellegaard, blev mine meninger om instrumentet totalt ændrede – på mindre end en time", huskede Ole Schmidt. "Det var på det tidspunkt, at jeg besluttede mig til at skrive min "Symfoniske Fantasi og Allegro" til ham. Og jeg gik til opgaven i nært samarbejde med interpreten. Ellegaard sagde til mig: "Føl Dem frit stillet til at skrive med så megen virtuositet, De har lyst. Der er næsten ikke den ting, som ikke kan udføres på harmonikaen."

Det blev til en solokoncert i to satser, hvor "den langsomme sats" er udeladt. Schmidt udtrykker sig i sin karakteristisk legende, men præcise stil, og har helte som Stravinskij og Bartók stående ved sin side. Første del har udgangspunkt i et skarpt rytmisk motiv, mens anden sats' rytmiske leg er mere skælmsk og typisk for komponistens barokke humor.

Schmidt fulgte Ellegaards opfordring angående solostemmen. "I Fantasien har solisten rig lejlighed til fri musikalsk udfoldelse i brede virtuose cadencer", forklarede han. "Den sidste sats spiller på rytmisk, scherzando-agtig elegance – men uden den traditionelle Grande Finale med "fire spark og en pirouette". Tvaertimod: Codaen ebber ud i et delikat pianissimo, og harmonikaen har det afgørende ord."

Schmidt og Ellegaard uropførelse med DR SymfoniOrkestret var i selve sin idé skandaløs, fordi det klassiske miljø dengang nedladende betragtede ethvert harmonikainstrument som folkeligt i værste forstand. Men overraskelse er netop en hovedidé i Schmidts koncert, og at *Symfonisk Fantasi og Allegro* stadig virker sådan efter mere end et halvt århundrede, fortæller om dets stærke musikalske kvaliteter.

Dengang var det for øvrigt slet ikke muligt at blive uddannet som klassisk accordeonspiller i Danmark. Ellegaard havde i 1953 været en af de første danskere, der fik fat på et af de nyopfundne klassiske accordeoner med melodibas, som i modsætning til en

traditionel harmonika har et frit klaviatur i begge hænder. Hans virtuose demonstration af instrumentet fik adskillige af tidens bedste nordiske komponister til at kaste sig over dets muligheder. I 1970 blev Ellegaard udnævnt som den første danske konservatorielærer – og siden professor – i accordeon, og også på den måde fik han instrumentet solidt placeret i den moderne musik. Adskillige fremragende accordeonister er kommet til siden, og udviklingen af accordeonet sker fortsat – her og nu.

#### ANDERS KOPPEL: CONCERTO PICCOLO

Et eksempel på hvor naturligt accordeonet indgår i nutidsmusikken finder man i Anders Koppels musik. Siden 1990'erne har han i en sand raptus skrevet mere end 20 solokoncerter for forskellige instrumenter, heraf en dobbeltkoncert for violin og accordeon (indspillet af Bjarke Mogensen på Dacapo 8.226055) og senest accordeonkoncerten fra 2009 med titlen *Concerto Piccolo*, der er skrevet til Bjarke Mogensen og DR's Ungdomsorkester.

Som søn af den alsidige komponist og pianist Herman D. Koppel voksede Anders Koppel op med musik døgnet rundt. Da ungdomsoprøret satte ind, trak han sig for en periode ud af den klassiske kultur for at starte det skelsættende rockorkester Savage Rose. Siden har han som komponist og keyboardspiller beskæftiget sig med alt fra film-musik, ballet og world music, og de senere år i høj grad med symfonisk musik.

I *Concerto Piccolo* er neoklassiske træk blandet med en afsmitning fra tango og jazz, og i 1. sats er stemningsfuldheten nærmest filmisk. Der hviler en uhyggelig neddæm-pethed over musikken, som bygger på en ildevarslende tik-tak figur, holdt i skak af Koppels underfundige humor. I Largo-satsen er tystheden uventet tragisk – men smuk! – inden tik-tak rytmerne vender fornyet tilbage i 3. sats, der er en Scherzo med afsluttende solokadence.

*Concerto Piccolo* er "piccolo" fordi accordeonet spiller i et højt "piccolo-leje" og fordi orkestret er reduceret til kun strygere. Men der er absolut intet småt over denne nyfortolkning af den klassiske koncertgenre, og ligesom Ole Schmidts værk er Koppels koncert en god målestok for, hvordan man håndterer balanceen mellem accordeonet og orkestret.

#### MARTIN LOHSE: IN LIQUID ...

Også komponisten Martin Lohse (f. 1971) har skrevet sin accordeonmusik direkte til Bjarke Mogensen.

Blandt værkerne på denne cd er hans *In Liquid ...* fra 2008 det teknisk vanskeligste for solisten – selv om det hverken kan eller skal høres. Solostemmen fungerer ikke som en opvisning af virtuositet, men indgår i det musikalsk hele, hvor solisten er nødt til at have et detaljeret kendskab til orkestrets enkeltstemmer.

Om titlen forklarer Martin Lohse selv: "Titlen betyder *I flydende ...*, og den henviser især til den flydende fornemmelse af tid. Gentagelser, sekvenser og mønstre ændres langsomt eller flettes ind og ud imellem hinanden, tempoer forskydes; bliver hurtigere og hurtigere eller fryser fast i en nærmest statisk tid – måske en fornemmelse af en svunden tid der lever i vores erindring, og som blandes med vores tilstede værelse her og nu ..."

Lohses musik er inspireret af bla. Arvo Pärs minimalistiske stil og dyrker højtidelige udtryk fra fortiden i en drømmeagtig klangverden. Indadvendtheden kommer også til udtryk ved at den traditionelle koncertform bliver vendt om. *In Liquid ...* har sit koncenterende og dramatiske materiale placeret i midten af værket, mens ydersatserne er statiske og mediterende. 1. sats er en neoromantisk elegi, hvor accordeonet på raffineret vis sniger sig ind i helheden. Senere træder det tydeligere frem i en spændende tekstur med bla. vibrafon og harpe. I 2. sats stiger tempoet efter en langsom indledning, og det hurtige forløb kulminerer i 3. sats, der er en stor kadence i improviseret stil. Med sidste sats vender musikken tilbage til sin drømmeverden fra begyndelsen.

"Jeg søger i min musik at indkredse små musikalske momenter og stemninger, som kan folde sig ud i et længere tidsforløb. Sammenstillingen af den "rene" og klare musik med en mere forvitret og fleralget musik er et af kendeteagnene i min musik. Harmonisk og melodisk udtrykker musikken ofte mindelser om noget som var – musikalske erindringer i små glimt eller længere forløb som med sin flydende tid (accelerando, ritardando mm.) skaber en musik med det organiske som en af sine grundpiller."

## PER NØRGÅRD: RECALL

Per Nørgård's accordion work *Recall* was composed in 1968 for symphony orchestra and revised in 1977 for chamber orchestra. Apart from a very early Concertino for piano it is Nørgård's first work for soloist and orchestra. His other solo concertos were written in the 1980s and 1990s and feature conflicts between soloist and ensemble.

*Recall* stands on several levels. It is a work that comes from Per Nørgård's own experience, where he left his teacher Vagn Holmboe's path to explore what was possible. He developed his unique technique over the years, combining serialism, collage and improvisation. *Recall* is particularly folk music, which is the source of inspiration.

"Recall" was originally composed as a tribute to my memories of Balkan folklores vitality - as experienced in a Scandinavian town. The listener will be able to hear the author's own form of authenticity in the material. The long introduction and the fast movements unfold freely in their own way, whether it is about adopting sounds, melodies and rhythms, or in a higher degree "Denmark in the 1960s" and "experience of folklore": it is underlined by the title, wrote Nørgård many years later.

*Recall* was composed for Nørgård's friend, Lars Bjarne (later Lars Dyremose), who was Ellegaard's rival. He was virtuosos on the same level and studied at the same school. In the accordion world, Nørgård composed works for both of them: in 1967 the experimental solo work *Anatomisk safari* for Ellegaard and a year later *Recall* for Lars Bjarne. The work consists of three parts with Italian titles: Cántico Antico, Villanesca and Rondino. The last two parts are with folk songs and dance music for Nørgård's unusual tribute to the nationalromantic tradition from Liszt and Enescu. In Nørgård's hands, the festive and danse music is combined with 1960s Congas and rhythms, which may be a reference to his admiration for The Beatles. *Recall* is "music about music", where the past's playing style meets flower power optimism.

## DE MEDVIRKENDE

"**BJARKE MOGENSEN** is an astonishment on record. Once heard, never forgotten". Sådan skriver en af verdens førende musikkritikere, Norman Lebrecht. Bornholmske Bjarke Mogensen (f. 1985) er accordeonets nye stjerne i et land, hvor der allerede er fornemme accordeontraditioner. Han er et af de sjældne talenter, der synes født med sit instrument. 7 år gammel fik han for første gang spændt et accordeon om skuldrene. På bare få år nåede han et forbløffende højt niveau. Som 13-årig debuterede han som solist i en tysk tv-transmission med München Symfonikerne. 14 år gammel vandt han både guldmedalje og talentprisen ved Berlingske Tidendens musikkonkurrence og modtog Jacob Gades legat. Det folkelige gennembrud i Danmark kom, da Bjarke vandt tv's solistkonkurrence Spil for Livet og samme år modtog han Victor Borges Musikpris. Han er uddannet hos Geir Draugsvoll på Det Kgl. Danske Musikkonservatorium og underviser i dag selv i kammermusik samme sted. Han har givet solokoncerter i store dele af verden fra New York til Moskva og fra Island til Tyrkiet. Han har spillet kammermusik med violinisten Augustin Dumay og optræder jævnligt med Gidon Kremer og hans verdensberømte ensemble Kremerata Baltica. Bjarke Mogensen har som solist desuden samarbejdet med orkestre som Moscow Virtuosi, DR Symfoniorkestret og Copenhagen Phil. under ledelse af dirigenter som John Storgårds, Lan Shui og Vladimir Spivakov. Hans repertoire er nærmest grænseløst og går fra folkemusik og hans egne transkriptioner til helt nyskrevne værker for accordeon. En lang række samarbejder med fremtrædende nulevende komponister har resulteret i et utal af nyskrevne koncerter, kammermusik og soloværker dedikeret til Bjarke Mogensen.

[www.bjarkemogensen.dk](http://www.bjarkemogensen.dk)

I mere end 70 år har et utal af musikalske genrer været igennem musikere fra DR UNDERHOLDNINGSORKESTRETS hænder, og grundpilleren, orkestrets bærende element, har altid været den overordnede kærlighed til musikken. Sådan er det også i dag, hvor orkestret til stadighed udforsker nye musikalske sider af sig selv, mens det samtidig borer sig dybere og dybere ned i det store, klassiske repertoire. I mere end 10 år har chefdirigenten heddet Adam Fischer. Med ham blev der taget hul på en æra, der har

fæt anmelderne til at udvælge de 42 musikere til 'Danmarks Mozart-orkester'. Over en årrække opførte, og indspillede, DR UnderholdningsOrkestret først Mozarts opera serierække, der består af i alt fem store operaer, og herefter kastede de sig over indspilningerne af samtlige Mozarts symfonier. I 2012 begynder indspilningerne af Beethovens symfonier. Naturligvis er det Adam Fischer, der står som dirigent hele vejen igennem den omfattende opgave. Orkestret er da også i dag Danmarks eneste professionelle kammerorkester, en status der er blevet yderligere udbygget med en stribe koncerter, hvor orkestret spiller uden dirigent og med solister fra egne rækker. Også på den rytmiske front har DR UnderholdningsOrkestret i mange år arbejdet på tværs af traditionelle skel og musikalske grænser. Det kan man hvert år se fremragende eksempler på ved de store DR Slotskoncerter, hvor orkestret lægger en symfonisk bund under tidens førende rock- og popgrupper. Senest har DR UnderholdningsOrkestret taget unge, danske solister og grupper ind i samarbejdet. Sammen med Under Byen, Efterklang, Choirs of Young Believers og senest Tina Dickow har orkestret eksperimenteret med at få den symfoniske verden fortolket ind i rockens tonesprog. Musikproduktioner til tv-serier og børneudsendelser, film og teaterprojekter, turneer og cd-indspilninger er alt sammen store og væsentlige bidrag fra DR UnderholdningsOrkestret til det danske kulturliv.

Den norske dirigent ROLF GUPTA er en bredtfavnende kunstner, der spænder ubesværet over alt fra barokmusik opført på originalinstrumenter til klassiske symfonier og nykomponerede værker. Han er kunstnerisk leder og chefdirigent for Kristiansand Symfoniorkester og har tidligere været chefdirigent for Det norske Radioorkester og Det Norske Barokorkester. Rolf Gupta, der også er uddannet komponist, er kendt for at sammensætte utraditionelle koncerter med mange nulevende komponister på programmet. Som en dygtig fortolker af samtidsmusik har han dirigeret verdenspremierer af førende komponister som Hans Werner Henze, Luciano Berio, Magnus Lindberg, Peter Maxwell Davies og sin egen tidligere lærer Per Nørgård. Rolf Gupta er en hyppig gæst hos Oslo Filharmonikerne, som han også har indspillet og turneret med. Han har arbejdet med orkestre som MDR Leipzig, Frankfurts Radiosymfoniorkester, BBC's Symfoniorkester, Orchestra della Toscana, Sydney Symfoniorkester, Remix Ensemble, Avanti! og Ensem-

ble InterContemporain. Gupta har også gjort sig gældende som operadirigent og har arbejdet på operahusene i Norge, Finland, Frankfurt og Holland med både klassikere og nykomponerede værker. Derudover har Gupta været kunstnerisk leder af festivaler i Berlin og Kristiansand, og indspillet cd'er med bl.a. Gidon Kremer og Kremerata Baltica og Det Norske Radioorkester.



BJARKE MOGENSEN

DDD

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