



TRANSFIGURATIONS · POUL RUDERS · CONCERTOS



TRANSFIGURATIONS

A DOUBLE PORTRAIT FOR RECORDER SOLO AND STRING ORCHESTRA (2022)

Note by the composer:

Leaving aside the spiritual opaqueness (or in plain English: mumbo-jumbo) often involved when defining the word Transfiguration, we are left with a simple explanation: a figure or character in transit, undergoing several changes en route. Which also defines music, where a recognizable theme is being hauled through the “wringer” of development. Which is the case in the present piece, or pieces, to be precise. The first bars in each of the two movements are almost identical, but the journeys – or transits, however thematically related – are different – but not dramatically so, they’re two sides of the same coin. Another sort of transit is afoot in the piece: the relay run of the various recorders, from tenor to soprano to alto to sopranino and back again. It’s not a virtuosic solo concerto in the classical sense – recorder and strings are mutually interwoven but make no mistake: the solo part does stand out from the crowd (politely put). This composition is the final, and as far as I am concerned, happy result of a yearlong correspondence between Michala Petri and me, pivoting around a work, written specifically for her, either a composition for solo recorder, or an ensemble piece, featuring the recorder together with, ideally, a small string orchestra. And, lo-and-behold, on September 16, 2023 *Transfigurations* had its world premiere at the Dzintari Concert Hall, Jurmala, Latvia, starring the Queen of the Recorder, Michala Petri and the fabulous, world-renowned string ensemble Kremerata Baltica.

A MOVABLE CONCERTO

FIVE SHORT PIECES FOR POSITIVE ORGAN AND STRINGS (2023)

Note by the composer:

If, when listening to this piece, you seem to detect a vague whiff of Georg Friedrich Händel wafting through the air, you're not mistaken.

In the late 1950s and early 60s I was a member of the Copenhagen Boys Choir, filling out the ranks among the altos. What I remember most vividly was when we performed Händel's Oratorio *Saul*. It wasn't so much the mighty oratorio itself that consumed me with awe, rather it was the *organ concerto* performed right after the intermission (or was it before?) – following a tradition where Händel himself entertained during performances of his oratorios, sitting at a small, one-keyboard movable organ, a so-called *positive*.

Now, the Boys Choir-days are long gone, well over sixty years in the past, but for some reason I have, on and off during my life as a composer, nurtured a secret wish to write a not too opulent, short and hopefully entertaining composition for positive organ and a modest sized *string orchestra*. (I *am* a trained organist, after all). So, when Peter Navarro-Alonso, organist and choir master at the big baroque Copenhagen Church *Vor Frelzers Kirke* (*Our Savior's Church*) asked me if I'd like to write something, *anything*, to be performed at his church, I thought "...here we go: finally, a composition for small organ and strings!"

So, with the light nature of solo instrument and modest string forces, I landed on the title: *A Movable Concerto – Five Short Pieces for Positive Organ and Strings*.

The Händel connection plays on two levels: the instrumental combination itself, and (especially in the first movement) short quotations (slightly

doctored) from one or two of the old master's own concertos (and he wrote a lot!). At some point, also in the first movement, you'll hear a passage that sounds like a Dutch *street organ*...and it's absolutely what it should be! It's not due to the orchestra librarian having placed a wrong set of parts on the music stands...

A Movable Concerto – Five Short Pieces for Positive Organ and Strings was premiered at *Vor Frelzers Kirke* on September 20, 2024. Peter Navarro-Alonso at the organ positive and members of The Danish National Symphony Orchestra string section, led by their concert master Christina Åstrand.



CONCERTO FOR HARPSICHORD AND SYMPHONY ORCHESTRA (2019)

Note by the composer:

Should one, when listening to my *Concerto for Harpsichord and Symphony Orchestra*, entertain the suspicion, that the composer has brought the past into the present – and vice versa – then one is not completely off the mark. I've always been fascinated by the form of restoration architecture, with which old, disused, but conservation-worthy buildings, such as churches, factories and warehouses, are being given a new identity and purpose through a happy symbiosis with contemporary ideas and inventions: a modernity that hasn't congealed through blind self-indulgence. The harpsichord is an instrument normally associated with music from the Baroque, in other words a "period instrument", which, for better or worse, is marooned in the past. However, new compositions have been written for the harpsichord, solo and with ensemble, but not until well into the twentieth century. As a young man I myself played the harpsichord and developed a solid "hands on" (literally) relationship with the instrument, but didn't compose anything for it till 1985 when Book 1 of *Cembal d'Amore* came about: a piece in which the past meets the present in the guise of a piano! There're now 2 Books entitled *Cembal d'Amore* - and that was enough harpsichord, I thought. But little did I know..

Because, one day, a couple of years ago, a commission from Aarhus Symphony Orchestra popped up on the computer screen, a new piece for harpsichord and symphony orchestra, starring the phenomenal harpsichord virtuoso Mahan Esfahani. Now, there was an offer I couldn't refuse, a well-timed opportunity for me to create the perfect symbiosis between "yesterday" and "today" (but without slipping into hackneyed neo-classicism) – not only stylistically, but also on a practical level. The harpsichord was never

supposed to appear with the modern symphony orchestra, and an obvious balance issue springs to mind. But, involving a carefully prepared and controlled electronic amplification, a new world of constellations between harpsichord and orchestra presents itself, unexpected sonorous alliances, that would be unthinkable (and impossible) without amplification. Selected purists and period-instrument fundamentalists will be horrified ... the mere thought is abominable. But so be it. I could, however, be granted a "reduced sentence", observing the time-honored order of movements in a classical concerto, in which the first movement is fast, the second slow, and the third ... well ... just you wait ...





POUL RUDERS

Poul Ruders, born 1949, is internationally recognized as one of Denmark's most distinguished contemporary composers. Over a career spanning more than five decades, he has established a unique artistic voice characterized by dramatic intensity, technical mastery, and an exceptional ability to unite tradition with innovation. His music is celebrated for its vivid imagination, expressive power, and refusal to be confined by stylistic boundaries.

Born 1949 in Ringsted, Denmark, Ruders largely developed as a self-taught composer. Although he studied organ and music theory, his compositional language emerged through independent exploration and a deep engagement with the history of music. From the outset, he demonstrated an unusual ability to absorb diverse influences while forging a highly personal musical identity.

Ruders first gained widespread attention during the 1980s with a series of orchestral and chamber works that revealed a composer equally fascinated by the expressive possibilities of modernism and the enduring power of tonal reference. His music often juxtaposes beauty and violence, lyricism and irony, creating sound worlds that are both intellectually stimulating and emotionally compelling. Critics have frequently praised his ability to communicate directly with audiences while maintaining a sophisticated and adventurous artistic language.

Among his most celebrated achievements are his large-scale orchestral works, concertos, chamber music, and operas. His international breakthrough came with the opera *The Handmaid's Tale*, based on the novel by Margaret Atwood. Since its premiere, the work has been staged by major opera companies around the world and is widely regarded as one of the most important operas of the late twentieth century. The success of the opera firmly established Ruders as a leading figure in contemporary music internationally.

Throughout his career, Ruders has received commissions from prominent orchestras, ensembles, soloists, and festivals across Europe, North America, and Asia. His music has been performed by many of the world's leading conductors and orchestras, and his works have been recorded extensively, reaching audiences far beyond the concert halls.

A distinctive feature of Ruders' output is its remarkable versatility. His catalogue encompasses symphonic works, concertos, chamber music, vocal compositions, and stage works, each demonstrating an extraordinary command of orchestration and musical architecture. Whether writing for a single instrument or a large orchestra, he displays an acute sense of drama, color, and narrative.

Today, Poul Ruders stands as one of the most influential Scandinavian composers of his generation. His music continues to inspire performers and audiences alike through its originality, emotional depth, and uncompromising artistic vision, securing his place among the most significant voices in contemporary classical music.

MICHALA PETRI

Michala Petri is internationally recognized as one of the most extraordinary musicians of her generation and has played a decisive role in transforming the recorder from a historical and educational instrument into a respected voice on the world's concert stages. For more than five decades, she has captivated audiences with her virtuosity, musical intelligence, and ability to communicate directly with listeners across cultures and musical traditions.

Born 1958 in Copenhagen, Denmark, Michala Petri began playing the recorder at the age of three and quickly revealed her extraordinary talent. She gave her first public performances at the age of 5 and made her concerto debut at the age of 10. Her gifts attracted international attention,



leading to a career that has since taken her to the world's leading concert halls, orchestras, and festivals.

Throughout her career, Petri has had a desire to expand the recorder's repertoire and artistic possibilities. While she is deeply respected for her interpretations of Baroque masters such as Vivaldi, Bach, and Telemann, she has equally championed contemporary music. More than 200 works have been composed especially for her, including 35 recorder concertos by leading composers from around the world. Through these collaborations, she has demonstrated the instrument's expressive potential in a modern context and contributed to the expansion of the recorder repertoire.

Michala Petri has performed as soloist with many of the world's foremost orchestras and conductors, appearing across Europe, US, Asia and Australia. Her versatility has enabled her to move effortlessly between early music, classical repertoire, contemporary works, and crossover projects, often in collaborations with artists from a wide range of musical backgrounds.

Her extensive discography comprises more than seventy-five albums, of which many received several international recording prizes and Grammy nominations. Among her honors are the Leonie Sonning's Music Prize, the Wilhelm Hansen Music Prize, the European Soloist Prize Pro Europa, and the Carl Nielsen and Anne Marie Carl-Nielsen Honorary Award. In recognition of her outstanding contribution to Danish cultural life, she was appointed Knight First Class of the Order of Dannebrog.

Beyond her performing career, Michala Petri is dedicated to inspiring future generations of musicians. Through masterclasses, educational initiatives, and artistic collaborations, she has shared her knowledge and passion with young performers around the world.



PETER NAVARRO-ALONSO

Danish-Spanish organist and composer Peter Navarro-Alonso is recognized as one of the most versatile and innovative musicians on the Scandinavian music scene. Renowned for his exceptional artistry as an organist, he has devoted much of his career to expanding the contemporary organ repertoire while maintaining a deep connection to the great traditions of Baroque and classical music.

Born 1973 in Copenhagen, Navarro-Alonso studied at the Real Conservatorio Superior de Música de Madrid as well as at the Royal Danish Academy of Music in Copenhagen, where he completed the Soloist Class. Throughout his career, he has combined the roles of performer, composer, and musical explorer, creating a distinctive artistic profile that bridges historical tradition and contemporary expression.

Peter Navarro-Alonso has given more than 400 recitals throughout Europe and the United States, appearing in major churches, concert halls, and international festivals. His repertoire ranges from the masterpieces of Johann Sebastian Bach and the Baroque era to the most challenging contemporary works. He is particularly admired for his ability to communicate new music with clarity, imagination, and dramatic intensity.

A passionate advocate for living composers, Navarro-Alonso has premiered approximately 100 newly commissioned works, many written specifically for him. Through these performances he has become a vital force in the development of contemporary organ music, inspiring composers to explore new sonic possibilities and helping to bring modern repertoire to wider audiences.

Since 2021 he has served as organist at the historic Our Saviour's Church, one of Denmark's most renowned churches, where he combines liturgical duties with an active concert career.

Alongside his performing activities, Navarro-Alonso is an acclaimed composer whose works include chamber music, orchestral scores, electro-

acoustic works, and opera. His compositions have earned numerous distinctions, including nominations for the Nordic Council Music Prize and four Danish Music Award nominations. In 2023 he received the prestigious Carl Nielsen and Anne Marie Carl-Nielsen Honorary Award, one of Denmark's highest musical honors.

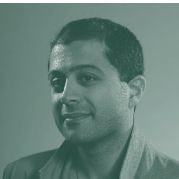
Whether performing centuries-old masterpieces or introducing audiences to brand-new works, Peter Navarro-Alonso brings extraordinary imagination, virtuosity, and commitment to every musical encounter, making him one of the most compelling organists of his generation.

MAHAN ESFAHANI

Mahan Esfahani is widely regarded as one of the most innovative and intellectually adventurous musicians of our time. Through his extraordinary artistry, he has redefined the role of the harpsichord in modern concert life, demonstrating that the instrument is not merely a vehicle for historical performance but a vibrant and relevant voice capable of engaging audiences across centuries of musical expression.

Born in Tehran and educated in the United States and Europe, Esfahani has built an international career distinguished by exceptional virtuosity, profound musical insight, and a rare willingness to challenge conventional assumptions. His performances are characterized by a remarkable combination of technical mastery, scholarly depth, and expressive freedom, qualities that have earned him acclaim from audiences and critics around the world.

Central to Esfahani's artistic mission is his belief that great music transcends stylistic boundaries. While he is celebrated as one of the leading interpreters of early keyboard repertoire, his musical interests extend far beyond the traditional confines of the harpsichord. He has explored music



from numerous eras, revealing unexpected connections between historical and modern musical languages. His imaginative programming places works from different centuries in dialogue with one another, encouraging listeners to hear both familiar and unfamiliar music with fresh ears.

A passionate advocate for living composers, Esfahani has played a decisive role in expanding the contemporary repertoire for harpsichord. Through commissions, premieres, and long-term collaborations with composers from diverse backgrounds, he has demonstrated the instrument's remarkable expressive range and versatility. His commitment to new music has significantly broadened perceptions of what the harpsichord can achieve in the twenty-first century.

Equally important is his exceptional discography. Across numerous award-winning albums, Esfahani has consistently challenged expectations, combining landmark repertoire with lesser-known works and newly commissioned compositions. His recordings are admired not only for their artistic excellence and technical brilliance but also for their intellectual coherence and imaginative vision. Together they form a compelling musical narrative that traces the evolution of keyboard music across centuries while illuminating the harpsichord's enduring relevance.

As a performer, recording artist, educator, and musical thinker, Mahan Esfahani continues to inspire a new generation of musicians and listeners. His work has fundamentally reshaped the place of the harpsichord in contemporary culture, establishing him as one of the most influential and distinctive voices in today's musical landscape.

KREMERATA BALTICA

Founded in 1997 by the internationally acclaimed Latvian violinist Gidon Kremer, Kremerata Baltica has established itself as one of the most distinctive and innovative chamber orchestras on the international music scene. Bringing together some of the most gifted young musicians from Latvia, Lithuania, and Estonia, the ensemble was created with the vision of fostering artistic excellence while strengthening cultural collaboration across the Baltic region. Over nearly three decades, Kremerata Baltica has grown into a globally respected musical force, celebrated for its exceptional technical standards, intellectual curiosity, and adventurous programming.

From its earliest years, the orchestra attracted international attention through performances that combined the highest level of musicianship with a unique artistic identity. Rather than limiting itself to the traditional chamber orchestra repertoire, Kremerata Baltica has consistently sought to explore new perspectives on classical music, juxtaposing masterworks from different periods with contemporary compositions, rediscovered gems, and interdisciplinary artistic projects.

The ensemble has appeared in many of the world's most prestigious concert halls and festivals, including appearances throughout Europe, North America, Asia, and South America. Their performances are characterized by an extraordinary level of ensemble cohesion, expressive depth, and a willingness to challenge conventional concert formats. Under Kremer's artistic guidance, the orchestra has become renowned for performances that combine virtuosity with profound artistic engagement and social awareness.

Kremerata Baltica has collaborated with an impressive array of leading conductors, soloists, composers, and artists from across the musical spectrum. The orchestra also has worked closely with some of the most influential composers of our time and has played a significant role in promoting contemporary music from the Baltic countries and beyond.

First violin

Džeraldas Bidva*
Madara Pētersone
Dainius Peseckas
Rakelė Chijenaite
Saulė Buikaite

Second violin

Alīna Vižine*
Linas Valickas*
Sabine Sergejeva
Andrei Valigura
Rūdolfs Miķelsons

Viola

Jevgēnija Frolova*
Zita Zemovica*
Marta Rācene
Karolis Rudokas

Cello

Pēteris Čirķis*
Kristers Šimanis
Rūta Balčiūtė

Double bass

Iuri Gavryliuk
Kristaps Pētersons

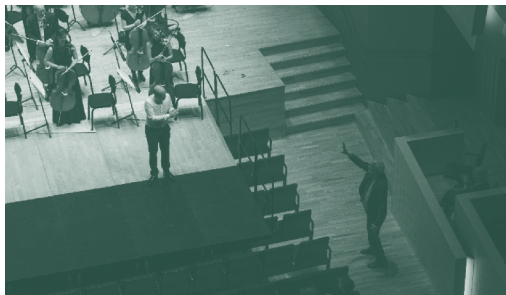
**solo players*

Numerous works have been commissioned, premiered, and championed by the ensemble, helping to expand the chamber orchestra repertoire and introduce audiences to new musical voices.

The orchestra's extensive discography has received widespread international acclaim and includes numerous award-winning recordings. Their releases have been recognized with some of the music industry's highest honors, including a Grammy Award and several prestigious European recording prizes. These recordings reflect the ensemble's remarkable versatility, ranging from Baroque and Classical repertoire to contemporary works and innovative cross-genre projects.

Today, Kremerata Baltica continues to stand as one of Europe's most respected chamber orchestras. Combining youthful energy with artistic maturity, the ensemble remains committed to musical exploration, cultural dialogue, and the pursuit of artistic excellence, inspiring audiences around the world with performances of exceptional imagination, integrity, and emotional power.





AARHUS SYMPHONY ORCHESTRA

Founded in 1935, the Aarhus Symphony Orchestra has grown into one of Scandinavia's leading symphonic ensembles and a central cultural institution in Denmark. Based in Aarhus, Denmark's second-largest city, the orchestra has built an international reputation for artistic excellence, adventurous programming, and a commitment to presenting both the great masterpieces of the orchestral repertoire and music of our own time.

The orchestra performs primarily in the internationally acclaimed Symphonic Hall of Musikhuset Aarhus, one of Northern Europe's finest concert venues. From this home base, the ensemble presents a wide-ranging concert season that includes symphonic concerts, chamber music performances, educational initiatives, family concerts, and collaborations with leading artists from around the world.

Throughout its history, the Aarhus Symphony Orchestra has worked with many of the most distinguished conductors, soloists, and composers of our time. The orchestra is particularly renowned for its interpretations of the Nordic symphonic tradition, while maintaining a broad repertoire that spans from the Baroque era to contemporary music. A strong commitment to new music has resulted in numerous premieres and collaborations with living composers, reflecting the orchestra's belief that the symphony orchestra remains a vital and evolving artistic force.

The ensemble has appeared at major festivals and concert venues across Europe and has undertaken extensive touring activities, bringing Danish musical culture to international audiences. Its recordings have received widespread critical acclaim and numerous awards, attracting attention for both artistic quality and imaginative repertoire choices. Through these recordings, the orchestra has contributed significantly to the international appreciation of Danish and Nordic music while also exploring major works from the broader orchestral canon.

Education and outreach play a central role in the orchestra's mission. Through innovative projects with schools, young musicians, and community organizations, the Aarhus Symphony Orchestra actively engages new audiences and helps foster the next generation of music lovers and performers. These activities reflect the orchestra's conviction that classical music should be accessible, relevant, and inspiring to people of all ages and backgrounds.

Today, the Aarhus Symphony Orchestra stands as a dynamic and forward-looking ensemble that combines nearly a century of tradition with artistic curiosity and innovation. Celebrated for its refined musicianship, versatility, and distinctive orchestral sound, it continues to play a leading role in Denmark's cultural life while strengthening its presence on the international stage. Through concerts, recordings, and creative collaborations, the orchestra remains dedicated to sharing the transformative power of music with audiences both at home and around the world.

ANDRIS VEISMANIS

Andris Veismanis is one of Latvia's most distinguished conductors, widely admired for his exceptional work in opera, choral music, and historically informed performance. Renowned for his profound understanding of Baroque and sacred repertoire, he has established himself as a leading musical figure in the Baltic region, combining scholarly insight with a vivid and communicative artistic presence.

Born in Latvia in 1965, Veismanis studied choral conducting at the Jāzeps Vītols Latvian Academy of Music under Professor Imants Kokars before completing a Master's degree with Professor Jānis Dūmiņš. He further expanded his musical horizons through studies in symphonic and opera conducting with Yuri Simonov and specialized in Baroque performance practice with the legendary William Christie in Paris. This unique combi-



nation of expertise has shaped a career distinguished by stylistic versatility and artistic depth.

From 1989 to 1997, Veismanis founded and directed the chamber choir *Sacrum*, which quickly gained international acclaim, winning the Grand Prix in Budapest for its celebrated recording of Franz Liszt's *Via Crucis*. He later served as Principal Chorus Master of the Latvian National Opera and Ballet and has remained closely associated with the company as a conductor. Alongside his performing career, he has played an important role in musical education and cultural life as Associate Professor at the Latvian Academy of Music, Artistic Director of the renowned Riga chamber choir *Ave Sol*, and leader of the Vidzeme Chamber Orchestra.

Veismanis is particularly celebrated for his interpretations of Baroque opera and large-scale sacred works. His acclaimed productions of Purcell's *Dido and Aeneas*, Handel's *Alcina*, and Gluck's *Orfeo ed Euridice* have earned widespread recognition, including Latvia's prestigious Great Music Award. His repertoire also encompasses the major passions and oratorios of Johann Sebastian Bach and Händel, repertoire in which his combination of dramatic instinct and stylistic authenticity has won particular admiration.

A significant chapter of his artistic life has been his collaboration with the internationally acclaimed chamber orchestra Kremerata Baltica. Together they have explored repertoire ranging from Baroque masterpieces to contemporary Baltic music, creating performances noted for their intellectual rigor, transparency, and emotional intensity.

Internationally, Veismanis has conducted throughout Europe, North and South America, and Asia, collaborating with celebrated artists including Elīna Garanča, Anna Netrebko, Montserrat Caballé, and Kristīne Opolais. Most recently, he conducted Handel's *Flavio* in a production presented in collaboration with the Bayreuth Baroque Festival at the Latvian National Opera and Ballet, further affirming his reputation as one of today's foremost interpreters of Baroque opera.

LEIF SEGERSTAM (1944–2024)

Few musicians of recent decades combined creative imagination, interpretative insight, and sheer artistic energy as completely as Leif Segerstam. Renowned internationally as a conductor, composer, violinist, and musical thinker, Segerstam occupied a unique place in Nordic and international musical life. His remarkable career spanned more than five decades and encompassed an extraordinary range of artistic activities, from leading the world's foremost orchestras to creating one of the largest compositional catalogues of any contemporary composer.

Born in Vaasa, Finland, Segerstam studied violin, composition, and conducting at the Sibelius Academy in Helsinki. Early in his career he attracted attention not only for his exceptional conducting talent but also for his deep understanding of orchestral sound and musical structure. These qualities quickly established him as one of the most significant Nordic conductors of his generation.

Segerstam held a series of prominent artistic positions throughout Europe. He served as Chief Conductor of the Austrian Radio Symphony Orchestra, the Danish National Symphony Orchestra, and the Helsinki Philharmonic Orchestra, among others. He also enjoyed long and fruitful collaborations with major orchestras including the Royal Stockholm Philharmonic Orchestra, the Finnish Radio Symphony Orchestra, and numerous leading ensembles throughout Europe, North America, and Asia.

As a conductor, Segerstam was celebrated for his spontaneous and highly communicative approach to music-making. His performances were characterized by a rare combination of structural clarity, emotional intensity, and freedom of expression. He was particularly admired for his interpretations of the great Romantic and late-Romantic repertoire, as well as the music of Nordic composers, including Jean Sibelius, whose works he championed throughout his career. His extensive discography, comprising hundreds

of recordings, earned widespread international acclaim and contributed significantly to the understanding and dissemination of Scandinavian music.

Alongside his conducting career, Segerstam was an astonishingly prolific composer. He developed his own concept of "free pulsation", a compositional method that allows performers considerable flexibility within a carefully conceived musical framework. His output includes well over 350 symphonies, numerous concertos, chamber works, vocal compositions, and orchestral scores, making him one of the most prolific symphonists in music history.

A visionary musician of boundless curiosity and creativity, Leif Segerstam left an enduring legacy as both interpreter and creator. His influence continues to resonate through his recordings, compositions, and the generations of musicians inspired by his unique artistic spirit.





Transfigurations and A Movable Concerto – Five Short Pieces for Positive Organ and Strings: recorded in Paliesius Dvaras in Lithuania December 8-11, 2025, with generous support from:



Producer, editing, mixing and mastering: Vilius Keras and Aleksandra Kerienė

Executive producer: Lars Hannibal

Liner notes: Poul Ruders & Lars Hannibal

Cover image: Annette Meyer

Artwork: Toke Bjørneboe

Thanks to Jānis Kalniņš for providing and taking care of the Positive Organ

Recorded in 96kHz/24bit. Preamps and Converters: Directout Andiamo MC

DAW: Sequoia 17, Microphones: Schoeps MK4, MK21, MK22, Sennheiser MKH800 Twin

Concerto for Harpsichord and Symphony Orchestra: recorded live September 10, 2020 in Symphonic Hall, Århus, Denmark.

Producer, recording and balance engineer, editing, mixing and mastering: Preben Iwan

Executive producers: Hjarne Fessel and Lars Hannibal

Photos: Jes Vang

Recorded in the DXD audio format (Digital eXtreme Definition, 352.8 kHz/ 32bit). Pyramix DAW system with Horus preamps/converters and Tango Controller. Monitored on B&W Nautilus Diamond speakers. Microphones: Decca Tree with 3x DPA 4006-TL, Surround channels with 2x DPA 4011.

Leif Segerstam's role as honorary conductor for Aarhus Symphony Orchestra was concert activities and recordings.

Concerto for Harpsichord and Orchestra is commissioned, composed and recorded with generous support from:



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OUR Recordings

TRANSFIGURATIONS

A DOUBLE PORTRAIT FOR RECORDER SOLO AND STRING ORCHESTRA (2022)

1	I. Alla breve moderato	13:27
2	II. Alla breve moderato	6:44

Michala Petri - recorder | **Kremerata Baltica** | **Andris Veismanis** - conductor

A MOVABLE CONCERTO

FIVE SHORT PIECES FOR POSITIVE ORGAN AND STRINGS (2023)

3	I. Alla breve	4:45
4	II. Largo legatissimo	5:59
5	III. Animato	2:31
6	IV. Vivace	1:48
7	V. Andante	2:47

Peter Navarro-Alonso - positive organ | **Kremerata Baltica** | **Andris Veismanis** - conductor

CONCERTO FOR HARPSICHORD AND SYMPHONY ORCHESTRA (2019)

8	I. Avanti risoluto	7:00
9	II. Andante	7:13
10	III. Vivace Martellato alla breve	6:44
	Total	59:01

Mahan Esfahani - harpsichord | **Aarhus Symphony Orchestra** | **Leif Segerstam** - conductor