

OLE BUCK CONCERTO ROSIGNOLO

LIVE AT
CARL NIELSEN HALL

Michala Petri Recorder
Odense Symphony Orchestra
Eivind Gullberg Jensen Conductor

WORLD PREMIERE RECORDING

OUR Recordings

I	3:58
II:	6:21
III:	4:33
IV:	6:57
V:	5:42
TOTAL:	27:33

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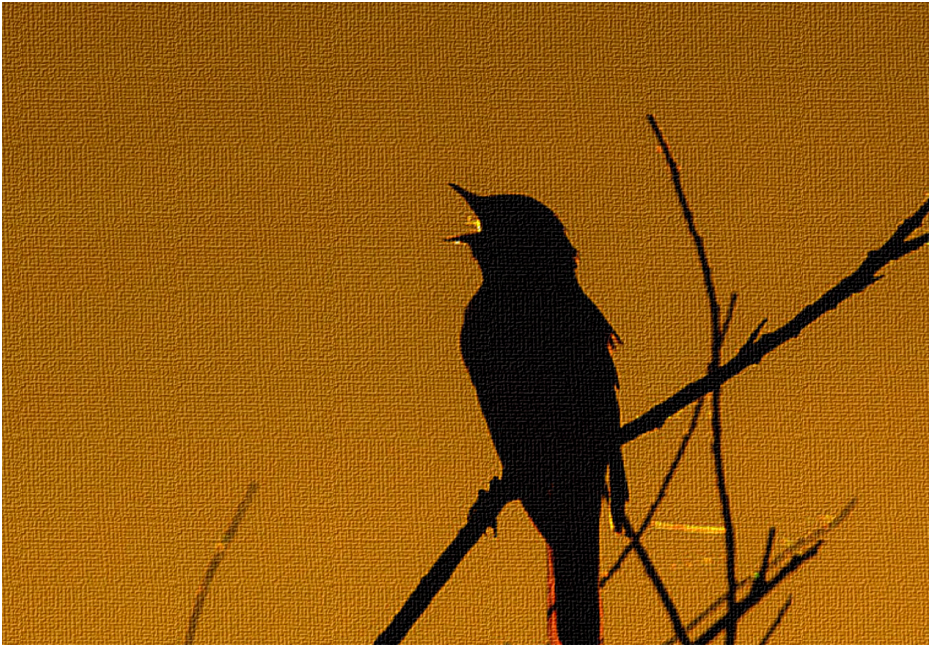
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NOTES ON CONCERTO ROSIGNOLO BY OLE BUCK

*"I had long wished to write a concerto for Michala, not just a concerto, but **the** concerto for Michala, as I had mentioned several times whenever the opportunity arose.*

*Many of the pieces I have written for M over the years have often been, if not inspired by, then certainly influenced by birdsong, not as an attempt to imitate it, but more as an underlying sonic imagination that has colored much of what I have written. And so it is in **CONCERTO ROSIGNOLO**.*

*After I had composed the introduction and played it for M, the rest suddenly became crystal clear to me, an alternating progression in which I gradually transformed into a nightingale and let myself be swept along by the many new ideas that presented themselves. It may not sound like much, since I have always aimed for simplicity and transparency - and the particular tone that characterizes Michala's playing fits beautifully into this concept. So, all in all, I had the feeling that the music was writing itself, with a nightingale perched on my desk, nodding in satisfaction: **Exactly!***



CONCERTO ROSIGNOLO was composed in 2022 for recorders and is in many ways a fantasy that emerged from a sonic sound-world, a bird world of sound, and as an echo: a nature sound that was to run through the entire concerto. The form revealed itself; it arose from the sound of the recorder.

After I had composed the long introduction, without really knowing where it would lead me, it suddenly felt as though a bird landed on my writing desk and followed with interest the sketches I constantly wrote down. "It's a nightingale," I thought, and the many small motifs gathered in the ensemble into a flow of birds' voices, outbursts, and tonal colors, which shaped themselves in such a way that I let impulse determine my choices, because coincidence became the determining force of the form. I let this principle apply throughout the concerto - for example: when a trumpet broke in and imitated the recorder, it was because that insertion simply was a transition to a new section.

People often speak of program music as opposed to absolute music. The former has a narrative in which the music unfolds, while the latter has a strict form, almost concrete tone by tone, duration by duration, which can be put into formula and constitute an equation that merges into a higher unity. This applies on all levels, from motif to section to the large form.

This was the ideal of the great Romantics. Today, one can do whatever one wishes, which has the advantage that one may also refrain from doing what one does not wish to do, though one may be tempted anyway. When melody, for example, is in discredit, or shall we say, does not quite fit in, it is precisely because melody has a tendency -



good or bad - to grasp the form, to be independent and thus break with a free sound world. Thereafter the art consists in having the melody blend in with everything else, to enter into symbiosis with the entire orchestra and to assume its place in an "order relationship" with the composition, but on a subordinate level. This latter idea has guided many passages in CONCERTO ROSIGNOLO. Most clearly in the beginning, where a simple triad unfolds to cover the entire sonic spectrum of the recorder, and to influence reactions in the rest of the orchestra. One hears birds' outbursts, natural sounds, and the quiet resonance so typical of spring when nature gradually awakens. This I let myself be inspired by in the introduction.

There is also a passage where I allow the sound to rest, and then give way to outbursts that wish to break the silence. It is as though inner forces resist stagnation, and this eternal "élan vital" is the inherent impulse toward movement. Once this impulse is set in motion, I follow up in the subsequent material, thereby reaffirming the importance of élan vital.

In musical vocabulary this principle is found as the "principle of contrast", but I prefer to speak of the élan vital principle, as it is connected with the idea that "all music is life" - without this really adding or subtracting anything, let alone explaining the musical phenomenon. In CONCERTO ROSIGNOLO the individual formal sections are not concluding units but sections that continuously lead into the next, each one an answer to what came before.



Thus, when I attribute an overall importance to birdsong and natural sound, it has to do with the fact that what gets me started composing is: the sound of nature ("wie ein Naturlaut") and the realistic sound world ("world music"). For me they form a sonic foundation in all music: European medieval music, music from the Orient, music from all worlds, music from all corners of the universe. And only thereafter: music from the instrumental world, the nature of the instruments, water, wind, and the human voice. Music must be like the world: it must include everything and nothing; it must be itself, it must transcend itself and it must be something entirely different than itself.

As I approached the end of this Concerto Rosignolo, I naturally thought about how it might conclude, but did not need to think much about it, because the bird that sat on my writing desk knew the answer. It was silent, looking down with one eye at the manuscript, and hence the concerto ended in silence - as best you may notate silence in tones. However, it is a pulsating silence: a dialogue between the tenor recorder and trombone. But I myself would gladly have continued."



OLE BUCK, born April 1, 1945, is a renowned Danish composer whose innovative and refined musical voice has placed him among the most distinctive figures in contemporary Scandinavian music. Known particularly for his role in shaping the Danish New Simplicity movement of the late 1960s and early 1970s, Buck's work is celebrated for its clarity, transparency, and poetic restraint.

Buck began composing at an early age and studied privately before attending the Royal Danish Academy of Music. Unlike many of his contemporaries, who gravitated toward the dense complexities of post-serial modernism, Buck sought an alternative musical path. His early breakthrough came with *Fioriture* (1965), a delicate work for solo flute that already demonstrated his interest in pared-down textures and refined gestures.

In 1968 he composed *Summertrio* for flute, guitar, and cello, a milestone piece that became a cornerstone of the New Simplicity aesthetic. This movement, which Buck helped pioneer alongside composers such as Hans Abrahamsen and Pelle Gudmundsen-Holmgreen, advocated focusing on pure sound, direct expression, and structural clarity rather than complex compositional systems.

Throughout his career, Buck has continued to explore a language defined by elegance, economy, and lyrical sensitivity. His orchestral work *Flower Ornament Music* (1970) showcases his ability to create lush yet transparent sound worlds that feel at once modern and timeless. While his output has not been vast, his influence remains disproportionately large due to the originality and precision of his voice.



Ole Buck's music has been performed widely internationally, and he is regarded as a poetic, quietly visionary figure in Nordic music. His works offer listeners a meditative beauty rooted in simplicity, nature, and finely balanced soundscapes, a testament to the power of restraint and clarity in contemporary composition.

<https://www.wisemusicclassical.com/composer/193/Ole-Buck/>



Photo: Per Dryer

Michala Petri, born 1958, is one of the world's leading recorder virtuosos and a pioneering figure in establishing the recorder as a serious concert instrument on the international stage. She received her first recorder at the age of three from her father, violinist Kanny Samleben, and made her concert debut at the age of five. By eleven she was commuting weekly from Denmark to the Staatliche Hochschule für Musik und Theater in Hanover, studying with Professor Ferdinand Conrad, while also beginning an early concert career in a trio with her mother, Hanne Petri, and brother, David Petri.

From her earliest years, Petri viewed the recorder as an instrument uniquely suited to connecting audiences with classical and contemporary music. She has championed expanding its expressive range and technical possibilities and has been instrumental in developing the modern recorder repertoire. More than 150 works have been written for her, many now considered central to the instrument's literature.

Her breakthrough came in 1976 after a BBC performance with the family trio, where conductor Sir Neville Marriner recommended her to Philips, leading to a long-term recording contract. Soon after, she embarked on an international performing career at a time when the recorder was not widely recognized as a modern concert instrument. Her collaborations at Philips included recordings with Academy of St. Martin in the Fields, Pinchas Zukerman, George Malcolm, and Heinz Holliger.

Throughout her career, Petri has performed at major venues and festivals worldwide, including Lincoln Center and Carnegie Hall in New York, Wigmore Hall, Southbank Centre, and the Barbican Centre in London, Suntory Hall in Tokyo, NCPA in Beijing, the Barbican

Centre, Verbier Festival, and Rheingau Festival. She has appeared with leading international ensembles, including the English Chamber Orchestra, Berliner Barock Solisten, Toronto Symphony Orchestra, Lucerne Festival Orchestra, St. Paul Chamber Orchestra, St. Louis Symphony, Shanghai Symphony, Kremerata Baltica, Singapore Symphony, Beijing Philharmonic, and the Chamber Music Society of Lincoln Center. Conductors she has worked with include Claudio Abbado, Christopher Hogwood, Trevor Pinnock, Pinchas Zukerman, and Leonard Slatkin.

Petri has also enjoyed remarkable collaborations in chamber music, performing with artists such as Keith Jarrett, James Galway, the Emerson String Quartet, Mahan Esfahani, Hille Perl, and guitarists Göran Söllscher, Manuel Barrueco, Daniel Murray and Kazuhito Yamashita. A significant artistic focus since 2006 has been her work with choirs, inspired by the world premiere of Daniel Börtz's *Nemesis Divina* with the Swedish Radio Choir. She has since worked with ensembles including DR Vocal Ensemble, Chorwerk Ruhr, SWR Vokalensemble Stuttgart, Ars Nova, and Theatre of Voices, under conductors such as Paul Hillier, Stephen Layton, Florian Helgath, and Carsten Seyer-Hansen.

In 1981, Petri moved from Philips to RCA (later BMG/RCA/Sony). Highlights include two acclaimed albums of Handel and Bach sonatas with Keith Jarrett on harpsichord, and recordings of modern recorder concertos with the English Chamber Orchestra. To date, Petri has recorded more than 80 albums and received numerous honors, including three Grammy nominations, four OPUS KLASSIK AWARDS, an ICMA Award, and two Danish Music Awards.

In 1991, she formed a duo with guitarist and musical entrepreneur Lars Hannibal. Together they have performed more than 2,000 concerts worldwide and recorded eight albums, earning international praise including an OPUS KLASSIK AWARD. Believing deeply in music as a universal language, Petri has sought musical partnerships across cultures. Together with Lars Hannibal she toured widely with the ensemble *Quartet – East Meets West*, performing with Chinese instruments such as xiao, dizi, and pipa, reflecting her commitment to cross-cultural artistic dialogue.

Beyond performing, Petri has contributed to public and musical life as vice president of the Danish Cancer Society (2003–12), a Presidium member of UNICEF Denmark (2004–07), associate professor at the Royal Danish Academy of Music (2012–19), and vice president of The Society of Recorder Players in the UK (from 2015). Her many personal honors include the Wilhelm Hansen Music Award, the prestigious Leonie Sonning Music Prize (2000), Knight of the Order of the Dannebrog First Class, P2 Artist of the Year (2019), and the Carl Nielsen and Anne-Marie Carl-Nielsen Honorary Award (2025). In 2024, she published her memoir *Livet og Musikken* ("Life and Music").

www.michalapetri.com & www.ourrecordings.com



Photo: Mat Henning

Eivind Gullberg Jensen Conductor
Artistic & General Director, Bergen National Opera
Chief Conductor, Noord Nederlands Orkest

Eivind Gullberg Jensen is acclaimed for his deeply informed, expressive, and refined musicianship. Known for his keen artistic insight and versatility across repertoire, he has established an international career in both symphonic and operatic fields. Since the 2020/21 season, he has served as *Artistic and General Director of Bergen National Opera*, and from 2022/23 he has been *Chief Conductor of the Noord Nederlands Orkest*. Previously, he spent five seasons as *Chief Conductor of the NDR Radiophilharmonie* in Hannover, earning praise for the orchestra's artistic growth and his thoughtful, detailed approach to performance.

The 2025/26 season opens with Jensen leading the *Noord Nederlands Orkest* at the *Lowlands Festival*, one of Europe's largest cultural gatherings with audiences exceeding 50,000. He conducted an European cast in Andreas Homoki's acclaimed production of *Carmen* at the *Macao International Music Festival* in October 2025, following successful performances of the production at the *Opéra-Comique* and *Opernhaus Zürich*. Additional engagements include concerts with the *Noord Nederlands Orkest*, as well as return appearances with the *Odense Symphony Orchestra*, *Kristiansand Symphony Orchestra*, and the *Arctic Philharmonic*. Jensen also makes his US debut at the *Round Top Festival Institute* in Texas, while continuing to lead *Bergen National Opera* with a forward-looking artistic vision.

Across his career, Jensen has appeared with many of the world's leading orchestras, including the *Berlin Philharmonic*, *Philharmonia Orchestra*, *Royal Concertgebouw Orchestra*, *Orchestre de Paris*, *Orchestre Philharmonique de Monte-Carlo*, *Royal Stockholm Philharmonic Orchestra*, *Netherlands Radio Philharmonic Orchestra*, *Gothenburg Symphony Orchestra*, *Malmö Symphony Orchestra*, *Norwegian Radio Orchestra*, *Orchestre Symphonique de Québec*, and the *Opéra Orchestre National Montpellier*. His collaborations with distinguished soloists have been extensive, working with artists such as Gil Shaham, Hilary Hahn, Leif Ove Andsnes, Truls Mørk, Alice Sara Ott, Héléne Grimaud, Javier Perianes, Alban Gerhardt, Gabriela Montero, Emmanuel Pahud, Yefim Bronfman, Renaud Capuçon, Frank Peter Zimmermann, Valeriy Sokolov, and Mari Eriksmoen.

Opera has been a central focus of Jensen's artistic life. He has led productions at many of Europe's foremost opera houses and festivals. Highlights include *The Rake's Progress* at the Festival d'Aix-en-Provence in Simon McBurney's celebrated staging; *Die tote Stadt* and *Katya Kabanova* with Bergen National Opera; *Asle og Alide* at the Royal Danish Opera; *Tosca* and *Rusalka* at the Vienna State Opera; *Tosca* at the National Theatre Tokyo; *Die Zauberflöte* and *Der fliegende Holländer* at Opéra de Lille; *Rusalka* at Teatro dell'Opera di Roma; *Oedipus Rex* and *The Rake's Progress* at the Finnish National Opera; *Jenfa* at English National Opera; and *Il corsaro* and *Rusalka* at Opernhaus Zürich. At Den Norske Opera, he has led *Rusalka*, *Eugene Onegin*, and *La bohème*, further establishing himself as a conductor of sensitivity, drama, and stylistic clarity.

Eivind Gullberg Jensen studied conducting with the legendary Jorma Panula in Stockholm and later with Leopold Hager in Vienna, continuing the lineage of influential Scandinavian and Central European conducting traditions. He has since developed a strong reputation for musical leadership grounded in integrity, imagination, and a deep commitment to artistic collaboration.

<https://www.harrisonparrott.com/artists/eivind-gullberg-jensen>



Odense Symphony Orchestra

is one of Denmark's five regional orchestras. The orchestra was founded in 1946, but its roots go as far back as around 1800. Originally conceived as a theatre orchestra that also played symphonic music, today the orchestra is a modern symphony orchestra employing 65 full-time musicians of the utmost professional level in a constant state of development.

The orchestra is based in *Odense Concert Hall*, which is located near H.C. Andersen's birthplace and was inaugurated in 1982. The majority of the orchestra's concerts take place in Carl Nielsen Salen, a concert hall with excellent acoustics, seating 1,200 people and equipped with a 46-stop organ built by one of the world's leading organ builders, Marcusen & Søn.

The orchestra has a wide artistic range and covers the great symphonic repertoire spanning from the Baroque era to contemporary music, often written specifically for the orchestra; film music concerts; various forms of chamber music concerts, family, school, kindergarten and children's concerts, concert talks with guest speakers; outdoor concerts; and operas, most recently Verdi's *La Traviata*, and Mozart's *Don Giovanni* planned for the spring of 2026. In 2018, the orchestra performed an entire cycle of Richard Wagner's *Der Ring des Nibelungen*, which was also live-streamed under the baton of former chief conductor Alexander Vedernikov.

At its founding, *Odense Symphony Orchestra* had 22 musicians, but since then, it has grown to 65 tenured musicians from all over the world. The orchestra performs approximately 100 concerts a year, most often on their 'home turf'. The orchestra's touring activities include major concert tours to the USA, China, Germany, Greece, Austria, the Netherlands, Belgium, Sweden, Spain and in the former Soviet Union.

The discography is extensive: more than 100 releases have been issued, including several award-winning recordings. And plans are always in the pipeline for future release.

<https://odensesymfoni.dk/om-os/odense-symfoniorkester/>

Producer, edit, mix and master: Mette Due

Executive producer: Lars Hannibal

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Musikforlæggerne/Wilhelm Hansen,

Solistforeningen af 1921 and Dansk Solistforbund.



**AAGE OG JOHANNE
LOUIS-HANSENS FOND**

MUSIK
FORLÆGGERNE



WILHELM HANSEN

**SOLIST
FORENINGEN**



af 1921

