



Bent Sørensen
Concertos

Leif Ove Andsnes
Martin Fröst
Tine Thing Helseth

Norwegian Chamber Orchestra, Danish National Symphony Orchestra
Per Kristian Skالstad, Thomas Søndergård

Bent Sørensen (b. 1958)

Concertos

Leif Ove Andsnes *piano*

Martin Fröst *clarinet*

Tine Thing Helseth *trumpet*

Norwegian Chamber Orchestra conducted by Per Kristian Skaland

Danish National Symphony Orchestra conducted by Thomas Søndergård*

La Mattina (2007–2009)..... 21:50
for piano and orchestra

- | | | |
|---|----------------------------------|------|
| 1 | I Lento lugubre | 5:25 |
| 2 | II Luminoso – quasi allegro..... | 4:09 |
| 3 | III Lento misterioso | 4:18 |
| 4 | IV Andante | 4:02 |
| 5 | V Presto..... | 3:56 |

Serenidad (2011–2012)*..... 19:26
for clarinet and orchestra (live recording)

- | | | |
|---|-------------|------|
| 6 | I – | 6:03 |
| 7 | II – | 5:36 |
| 8 | III – | 7:47 |

Trumpet Concerto (2012–2013)..... 15:43
for trumpet and orchestra

- | | | |
|----|-------------|------|
| 9 | I – | 5:42 |
| 10 | II – | 6:00 |
| 11 | III – | 4:01 |

Total: 56:59

World premiere recordings

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

In Bent Sørensen's concertos for soloist (or soloists), we as listeners are invited to enter a magical musical world. This applies in the highest degree to the violin concerto *Sterbende Gärten* (1993) and to *L'Isola della Città* (2015) for piano trio and orchestra, both of which are milestones in Bent Sørensen's copious production, and it also applies to the three concertos on this album, written for three of the finest musicians in Scandinavia: the pianist Leif Ove Andsnes, the clarinettist Martin Fröst and the trumpeter Tine Thing Helseth.

Although the concertos are rich in technical challenges, we are not dealing here with virtuoso concertos in the traditional sense, with a brilliant soloist in dynamic contrast to the orchestra. Each of the three concertos constitutes rather a single musical organism, with the soloist as the radiant focal point and with the rest of the orchestra as an echoing space that expands and frames the distinctive mood and power coming from the solo player. For the same reason, the soloist is not really alone in the inserted cadenzas. The soloist always enters into an interaction, as in *La Mattina*, where wind instruments and strings gather around the soloist and add a rhythmic nerve by laying down their usual instruments and playing instead on claves.

That is why the solo concertos are central to Bent Sørensen's constant exploration and unfolding of the classical symphony orchestra, for the changing illumination of sound, that the focus on the selected solo instruments entails, contributes decisively to the orchestra assuming the role of a magical medium and a dreamscape of the mind, open to everyone.

La Mattina Piano Concerto No. 2 (2007–2009)

Prior to the light of morning is the darkness of night. This is also the case in Bent Sørensen's piano concerto *La Mattina* (the morning), which starts in the lowest register of the piano with a slowly advancing chorale akin to J.S. Bach's *Ich ruf' zu dir, Herr Jesu Christ* (BWV 639). In his programme notes to the concerto, Bent Sørensen describes how inspiration came to him while he was in Vienna for a concert with Leif Ove Andsnes and the Norwegian Chamber Orchestra: 'After the concert, we meet at the piano bar, which unfortunately no longer exists – *Broadway*. Have wine, relax and suddenly Leif Ove sits down at the piano and plays Busoni's transcription of Bach's *Ich ruf' zu dir, Herr Jesu*



Bent Sørensen

Christ. I am sitting close by and can see his hands forming something that floats up from the depths and forms a halo above our heads. When I arrive home from Vienna, I immediately start to write the beginning of the piano concerto *La Mattina*. It is the deepest and darkest thing I have ever written; but it rises, as we did that morning which night had turned into when we left *Broadway* in Vienna.'

It is music that streams from the innermost darkened zones of the heart and unites with the centuries-old invocation of humanity to step out into the light by the power of Christ. Here in Bent Sørensen's work, the light is present as something sensed in subdued notes of violins in a sky-high register. It is music that reflects the transition between night and morning – that time of day when human existence is stretched out to an extreme degree between the abyss and heaven.

As the rest of the strings join in, the morning assumes colour and form, and when the nocturnal procession of the piano pauses for a while, the high violins transform from being a shimmering point on the horizon and turn into the most marvellous melodious sky-arabesques. A quiet, blissful rejoicing in the advent of light.

At the same time, *La Mattina* reaches out towards the metaphysical and has a classical foundation, written for a chamber orchestra comprising the same instruments as Mozart used for his Piano Concerto No. 17, with no trumpets and timpani. Bent Sørensen heard that concerto as a child, and many years later he has created a new concerto where aspects of Mozart's sublime simplicity are featured once more.

The movements slide imperceptibly into each other, and in the second movement, *Luminoso* (luminous) we are whirled into a sparkling world of sound characterised by breathy motifs and sudden dynamic fluctuations. But, like in Mozart, an angel passes through the room from time to time. For a split second, everything stands still before the musical energy pulsates freely once more. And towards the conclusion of the movement, before the cadenza with its accompaniment of many claves, we witness a shedding of skin, whereby the classical piano movement is placed in a different light. The entire string corps are transformed into a huge guitar as the musicians start to pluck the strings of their instruments as if playing with a single common hand. Initially only sensed in the distance, but soon with great strength and inciting rhythmical playing that provides a glimpse of the forces possessed by the radiant sun of the day.

This paves the way for the imaginative interaction of the following movements, where the concerto, within the framework of chamber music, leaps with mercurial agility from distant wind instru-

ments that hum like tongues of fire, via a sudden poetic intermezzo for flute and cello that fore-shadows a moment of silence at the end of the third movement, to a triumphant connection with the iconic opening of Grieg's Piano Concerto, an artistic life-companion of Leif Ove Andsnes.

Bent Sørensen's *La Mattina* dies away in an intoxicating celebration of the hectic life of broad daylight, but at the very end, as if by some magical intervention, a small fragment of a solemn hymn is heard in the piano. A reminder of nocturnal pain and quiet meditation. The source of morning. Which in a way also brings us back to Bent Sørensen's first piano concerto, which has the title *La Notte* (night).

***Serenidad* (2011–2012)**

The clarinet concerto *Serenidad* begins in a floating musical no man's land, where the highest, most fragile notes on the clarinet can be heard against a background of subdued high strings. Bent Sørensen has said the following about the genesis of *Serenidad*: 'All the time while I was composing, I saw the clarinet as a bird or a doll that was trying to escape from an orchestra, a room, a nest.' The title, however, tells a different story. It is Spanish and means clarity or serenity, and it came to the composer when he found a collection of poems in Barcelona with precisely this title.

The concerto is stretched out between the two poles. On one hand, passages where the notes of the clarinet are stretched out like long threads that try to get out, up and away from the given instrumental surroundings, or passages where the clarinet flutters up precisely like a bird, free in space with a huge, dramatic wing-span and at times on a collision course. And on the other hand, passages where a different beautiful and harmonious world reveals itself. We experience this for the first time at the conclusion of the second movement, where a falling sequence is introduced by the clarinet and then spreads out to the rest of the orchestra. This is modern Romanticism of the loveliest sort, mixed with melancholy. As pure as spring water and naïve as pop, and here formulated with such great warmth that time and place dissolve into a blissful state of being.

The two worlds are not exclusively separate universes, however. Already during the opening, where the mournfully singing clarinet gazes out over the world from its tower room, that romantically coloured falling sequence makes itself felt, however quietly. And at the beginning of the second movement, which like most of the concerto has been written in dancing triple meter, one senses the sound of hurrying steps. With the clarinet in leaping, virtuoso flight and wrapped in

mournfully drawn-out trombone glissandos, the character is surreal. According to Bent Sørensen, an image of the clarinet as a roaming doll in the morning in Venice.

Serenidad is by and large a concerto with a wide range, but at the same time it is dominated by dancing triple meter. Just as Carl Nielsen cultivates the expressive and exploratory in his Clarinet Concerto, so Bent Sørensen does in his. Two of the most striking effects we find in the first movement. After the music has initially been in a higher sphere, the space is dramatically widened by the use of the large, deep gong. After this, the musical universe is changed for ever. Later in the movement, a moving, intense scene is enacted where the clarinetist both sings and plays at the same time. It is like hearing the song of whales. Tones from a place beyond the usual human world, yet so lovingly formed.

Serenidad is heard here in the so-called Sonning version, played when Martin Fröst received the 2014 Léonie Sonning Music Prize at DR Koncerthuset in Copenhagen. Here, the pre-recorded material featured in the original version was replaced by seven clarinetists, who took up various positions on the stage and among the audience in the concert hall towards the end of the final movement, where the romantically coloured sequence is re-introduced. With this extra spatial dimension, every sense of the solo clarinet as a separate musical being is eliminated. Because of that omnipresent clarinet chorus, a new musical reality emerges in which the world for a while is whole.

Trumpet Concerto (2012–2013)

As with the piano concerto *La Mattina*, the instrumentation for Bent Sørensen's Trumpet Concerto is classical. In this case, the slim orchestra is modelled on the classical-era orchestras of Haydn's and Hummel's trumpet concertos, which is a perfect framework for the musical interplay that develops between, among others, the two flutes and the solo trumpet in Bent Sørensen's concerto.

Here, the sound picture, however, is anything but classical. There is, on the other hand, full physical contact. To begin with, one can sense a faint whistling as most of the orchestra rub their hands together. And with noise from bows being pressed hard against the strings and pieces of sandpaper being rubbed together, it is a both crackling and squeezing sound world that the trumpet enters. One almost senses a forest with all of its mystery and secluded dark areas.

Indeed, the trumpet enters cautiously. The sound is subdued as if coming from afar, and with an accompaniment of buzzing human voices, nature is still in command. So, the feeling of release

and happiness is all the greater when the trumpet in a later section sings with a clear, free voice. Even so, Bent Sørensen has a predilection for the sound of subdued brass, for in this indistinct sound, in which the usual sparkling light of the trumpet can only just be made out, is where beauty is most clearly connected to magic. In the sound heard despite being veiled, the pain of deprivation is also felt, and there is room to dream about that which is partially hidden.

Apart from a traditional mute, Bent Sørensen also uses a so-called Harmon Wow-Wow Mute, which can transform the sound in just an instant from whispering to highly penetrating. This almost makes it possible to talk through the instrument, and towards the end of the first movement, we witness a touching scene where the trumpet player enters into a dialogue with a number of the strings in the orchestra, which are also muted. After a short while, the orchestra regains its full sound. Only the solo trumpet remained imprisoned in its cage, where loneliness is inescapable.

In the second movement, composed as a gently rocking barcarole with a loving greeting to the dream city of Venice, the roles are reversed. Here most of the orchestra is reduced to humming with closed mouths, while the rest play with muted instruments, whereas the trumpet is once more able to ring out without any hindrances. And the exquisitely beautiful solo, it should be noted, has been composed bearing in mind Tine Thing Helseth's particular ability to get the trumpet sound soft like nothing else. But even here, in the most sun-saturated moments, the trumpet is isolated from its surrounding instrumental world. Like petrified figures without eye contact in a painting by Edward Hopper.

A reconciling gleam is, however, shed over the conclusion of the movement, where snatches of a simple, naïve melody accompanied by chiming bells create a briefly shared meeting place and offer an opportunity to cast yearning looks in the direction of a distant innocent age.

The final movement is tightly constructed. In a fine-meshed net of parts and individual notes, the solo trumpet is fixed in a sequence that with a constant, insistent pulse shows similarities with a classical finale. But, as is usual with Bent Sørensen, the solo players are not allowed to break out into an egocentric cadenza. Only at the very end, after a terminal deep note in the double basses, do we glimpse the land of freedom, and, as the composer himself puts it: 'A stuttering finale where the trumpet finally escapes, but by then the concerto is in fact over.'

Esben Tange

PERFORMERS

With his commanding technique and searching interpretations, pianist **Leif Ove Andsnes** has won worldwide acclaim, performing in the world's leading concert halls and with its foremost orchestras. An avid chamber musician, he is also the founding director of Norway's Rosendal Chamber Music Festival.

Leif Ove Andsnes' discography explores a diverse range of repertoire recorded over the last 25 years. His most recent releases have included *The Beethoven Journey* – a recording of the complete Piano Concertos and *Choral Fantasy* with the Mahler Chamber Orchestra which Andsnes directed from the keyboard, an album with a personal selection of Sibelius' little known and remarkably beautiful piano gems, and an album featuring the piano music of Stravinsky together with Marc-André Hamelin.

His latest recording is dedicated to Chopin's four epic Ballades which Andsnes intersperses with three of the composer's Nocturnes. The album was made *Editor's Choice* in BBC Music Magazine and named "one of the great piano discs of this year or even this decade!" by France's *ResMusica.com*.

Andsnes has received Norway's distinguished honour, Commander of the Royal Norwegian Order of St. Olav as well as the prestigious Peer Gynt Prize. He is also the recipient of the Royal Philharmonic Society's Instrumentalist Award and the Gilmore Artist Award. He was inducted into the *Gramophone* Hall of Fame in 2013 and made an honorary doctorate of both New York's Juilliard School of Music and the Bergen Conservatoire in 2016.

Leif Ove Andsnes was born on the island of Karmøy in western Norway in 1970 and studied at the Bergen Music Conservatory under the renowned Czech professor Jiri Hlinka. He has also received invaluable advice from the Belgian piano teacher Jacques de Tiège who, like Hlinka, has greatly influenced his style and philosophy of playing. He is an Artistic Adviser for the Prof. Jiri Hlinka Piano Academy in Bergen where he gives annual masterclasses.



Leif Ove Andsnes

Martin Fröst is an international clarinettist, conductor and Sony Classical recording artist, renowned as one of the finest exponents of the clarinet in the world at present. Known for pushing musical boundaries, he has been described by a critic in the New York Times as having ‘a virtuosity and a musicianship unsurpassed by any clarinettist – perhaps any instrumentalist in my memory’.

His repertoire encompasses mainstream clarinet works, as well as a number of contemporary pieces that he has personally championed, with notable works including *Peacock Tales* by Anders Hillborg and Kalevi Aho’s Clarinet Concerto. Winner of the 2014 Léonie Sonning Music Prize, one of the world’s highest musical honours, Fröst was the first clarinettist to be given the award and joined a prestigious list of recipients, including Igor Stravinsky and Sir Simon Rattle.

As a soloist, Fröst has performed with some of the world’s greatest orchestras, including the Royal Concertgebouw, the New York and Los Angeles Philharmonic Orchestras, Leipzig Gewandhaus Orchestra, Munich Philharmonic, Philharmonia Orchestra and NDR Elbphilharmonie Orchestra. He regularly collaborates with prominent international artists, including Yuja Wang, Janine Jansen, Leif Ove Andsnes and Antoine Tamestit, as well as appears in some of the world’s most important concert venues, including Carnegie Hall, the Concertgebouw Amsterdam and Konzerthaus Berlin.

Renowned for his multimedia performing projects in collaboration with the Royal Stockholm Philharmonic Orchestra, in recent years Fröst has presented the concert creations *Dollhouse*, *Genesis* and most recently *Retrotopia* – his latest project to perform both as soloist and conductor in a musical journey that explores new repertoire and challenges the traditional conventions of the classical concert.

In recent years he has made successful conducting steps with the most important being his appointment as Chief Conductor of the Swedish Chamber Orchestra from the 2019/20 season. Together they will focus on a music journey that explores Mozart’s historic footprint in Europe through his travels. The project, set to be recorded by Sony Classical over a period of four years, will be the orchestra’s first comprehensive Green Tour initiative, traveling across Europe by rail.

A keen advocate of the importance of music education, Fröst launched in 2019 the *Martin Fröst Foundation* with the support of the instrument manufacturer Buffet Crampon. The purpose of the organisation is to provide resources that can improve and enable children’s and young people’s access to music education and instruments all over the world, as well as develop the classical concert form for future generations.



Martin Fröst

Since the beginning of her career, Norwegian trumpeter **Tine Thing Helseth** has championed the trumpet repertoire amongst audiences on six continents, meriting the highest critical praise for her soulful, lyrical sound and collaborative approach to music-making. An artist who challenges the boundaries of genre with an intensely creative, openminded philosophy, Tine's ever-expanding repertoire ranges from the classical period to contemporary works and new commissions.

She has been the recipient of numerous awards for her work in classical music, including *Newcomer of the Year* at the 2013 Echo Klassik Awards, the 2009 Borletti-Buitoni Trust Fellowship, and second prize in the 2006 Eurovision Young Musicians Competition, to which Tine returned to serve as a juror for the 2016 competition.

Helseth has worked with some of the world's leading orchestras, including the NDR Elbphilharmonie Orchestra, Gürzenich Orchestra Cologne, Tonkünstler Orchestra, Philharmonia Orchestra, BBC Scottish Orchestra, the Warsaw, Rotterdam, Oslo, Bergen, Helsinki, Hong Kong and Royal Stockholm Philharmonic orchestras, the Danish National, Swedish Radio and Korean Radio Symphony orchestras, and the Baltimore, Bamberg, Cincinnati and Singapore Symphony orchestras. She also enjoys collaborating with several chamber orchestras, namely the Norwegian, Zurich, Lausanne, Munich, Philadelphia and Australian Chamber orchestras, and as well as the Mozarteum Salzburg, and the Hong Kong Sinfonietta.

In 2012, Tine Thing Helseth recorded an album *Storyteller* with the Royal Liverpool Philharmonic, released on the EMI Classics label. Tine released a further, self-titled release in 2013, presenting a personal selection of original and transcribed works, accompanied by pianist Kathryn Stott.

Tine Thing Helseth resides in Oslo and maintains an active role in her community as a regular TV and radio presenter, and she teaches trumpet at the Norwegian Academy of Music. An all-round musician, she also regularly performs with her ten-piece, all-female brass ensemble tenThing as well as in some of the most iconic jazz bars in Norway. From 2020, she is a member of the Artistic Board at Risør Chamber Music Festival.



Tine Thing Helseth

Danish conductor **Thomas Søndergård** is Music Director of Royal Scottish National Orchestra, following six seasons as Principal Guest Conductor. He served as Principal Conductor of BBC National Orchestra of Wales 2012–2018, and before this, as Principal Conductor of the Norwegian Radio Orchestra for three seasons.

Thomas Søndergård has conducted many leading orchestras, including BBC Symphony, Royal Concertgebouw, Philharmonia Orchestra, Leipzig Gewandhaus Orchestra, Mahler Chamber Orchestra, Deutsche Kammerphilharmonie Bremen; the London, Oslo, Rotterdam and Royal Stockholm Philharmonic orchestras, the Danish National, Berlin Radio, Swedish Radio and Finnish Radio Symphony orchestras; the Bamberg, Berlin, City of Birmingham, Cologne (WDR), Chicago, Gothenburg, London, Toronto, Sydney, Atlanta, Houston and Seattle Symphony orchestras, and leading tours with Junge Deutsche Philharmonie and European Union Youth Orchestra. Previous opera engagements include Bayerische Staatsoper, Norwegian Opera, Deutsche Oper Berlin, Royal Swedish Opera and Royal Danish Opera.

Commercial recordings with BBC National Orchestra of Wales include Sibelius' Symphonies 1, 2, 6 & 7 and a disc of Sibelius' tone poems and theatre music (Linn Records). His first release with Royal Scottish National Orchestra features music by R. Strauss: *Ein Heldenleben* and the concert suite from *Der Rosenkavalier* (Linn Records).

Norwegian conductor **Per Kristian Skaland** works regularly with all the major Norwegian orchestras, such as the Oslo Philharmonic, the Norwegian Chamber Orchestra and the Norwegian National Opera Orchestra. Since his debut as a conductor in 2002, Skaland has done a large number of ballets, operas and symphonic concerts all over Norway, in Sweden, Germany, and Austria as well as chamber orchestra tours to Denmark, England, Belgium, Russia, and the US.

In recent years, Skaland has focused mainly on ballet and opera and has conducted nearly 30 productions for the Norwegian National Ballet in Oslo. Per Kristian Skaland has conducted the Norwegian Chamber Orchestra several times, with soloists like Leif Ove Andsnes, Isabelle van Keulen, Ian Bostridge, Gidon Kremer, Paul Lewis, Lars Anders Tomter, Truls Mørk, Martin Fröst, and Jean-Guihen Queyras.

He premiered the piano concerto *La Mattina* by Bent Sørensen with Leif Ove Andsnes and the Norwegian Chamber Orchestra in 2009 and has since then taken this concerto on tours

to the Bergen International Festival, Musikhalle Hamburg, BBC Proms, and Ojai Music Festival in California.

In 2010, Skaland also conducted the Norwegian Chamber Orchestra on tours to Brussels, London, and New York. In 2016, Skaland conducted the Norwegian premiere of *Ouroboros*, a cello concerto by Thomas Larcher, with soloist Jean-Guihen Queyras and the Norwegian Chamber Orchestra. Per Kristian Skaland is also a violinist and has been a member of the Norwegian Chamber Orchestra since 1988.

Since its formation in 1977, the **Norwegian Chamber Orchestra** has established itself as one of the foremost chamber orchestras on the international classical music scene. Renowned for its innovative programming and creativity, the Norwegian Chamber Orchestra is a project orchestra comprised of Norway's finest instrumentalists. Through integrating experienced musicians with talented young instrumentalists, the orchestra continuously develops its unique style and innovative culture, thereby greatly contributing to the position that Norwegian musicians and ensembles hold internationally.

The artistic directors and guest leaders throughout its history have been Iona Brown, Leif Ove Andsnes, Martin Fröst, François Leleux, Steven Isserlis, Anthony Marwood, and Pekka Kuusisto together with current artistic director Terje Tønnesen who has held this role since the orchestra's formation.

The orchestra's international tours have received outstanding reviews at many of the world's prestigious concert halls and festivals. With nearly 40 recordings to date, the Norwegian Chamber Orchestra has recorded comprehensive chamber orchestra repertoire as well as collaborative projects with international artists. In recent years, the orchestra has embarked on special concert projects that embrace cross-artform collaborations and heighten the experience of classical music. One of its approaches to concert presentation is to perform parts of the repertoire from memory with a particular commitment to increasing engagement with audiences.

The orchestra draws on an enviable roster of Norwegian and international soloists and has always been dedicated to presenting contemporary music as part of its concert repertoire.

The Norwegian Chamber Orchestra currently presents its own concert series at the University Aula in Oslo and performs in major concert venues in Norway.

www.kammerorkesteret.no

The **Danish National Symphony Orchestra** was founded in 1925 as part of the Danish Broadcasting Corporation. Today, it is one of the leading symphony orchestras in Europe, performing with the world's leading conductors and soloists. Since 2016, the Chief Conductor of the Danish National Symphony Orchestra has been Fabio Luisi, who succeeded the late Spanish maestro Rafael Frühbeck de Burgos. Former Principal Conductors and Principal Guest Conductors include Herbert Blomstedt (conductor laureate), Thomas Dausgaard, Gerd Albrecht, Leif Segerstam, Dmitri Kitajenko and Yuri Temirkanov.

The Danish National Symphony Orchestra has performed with a.o. Anne-Sophie Mutter, Leonidas Kavakos, Renée Fleming, Yo-Yo Ma, Leif Ove Andsnes, Lang Lang, Anna Netrebko, Daniel Barenboim, Elisabeth Leonskaja, Vladimir Ashkenazy, Yehudi Menuhin and Itzhak Perlman. The orchestra has toured extensively in the USA, in South America, in Japan, China and in most countries in Europe, and performed at some of the most prestigious venues including Carnegie Hall, Royal Albert Hall, Berlin Philharmonic, Concertgebouw Amsterdam, and the Musikverein. The Danish National Symphony Orchestra performs everything from classical works by Beethoven and Brahms through Romantic tone-poems and modern masterpieces to new creations by upcoming composers. At the same time, the orchestra has a special feeling for Danish music – from classics like Carl Nielsen and Niels W. Gade to the very young composing talents. Each year more than 100,000 music-lovers experience the magic of live symphonic music with the Danish National Symphony Orchestra – both in the spectacular hall of DR Koncerthuset (designed by Jean Nouvel) and on the orchestra's annual tour abroad. In addition to the concert audiences, the orchestra's popular Thursday Concerts are enjoyed by half a million Danes on radio and TV, and millions world-over tune in when the concerts are broadcast internationally.

www.danishnationalsymphonyorchestra.com

ET DRØMMERUM, ÅBENT FOR ENHVER af Esben Tange

I Bent Sørensens koncerter for solist (eller solister) og orkester inviteres vi som lyttere indenfor i en fortryllet musikalsk verden. Det gælder i allerhøjeste grad violinkoncerten *Sterbende Gärten* (1993) og *L'Isola della Città* (2015) for klavertrio og orkester, der begge er milepæle i Bent Sørensens righoldige værkrække, og det gælder lige så vel for dette albums tre koncerter, der er skrevet til tre af Skandinavien's fineste musikere: pianisten Leif Ove Andsnes, klarinettisten Martin Fröst og trompetisten Tine Thing Helseth.

Selv om koncerterne er rige på tekniske udfordringer, er der ikke tale om virtuose koncerter i traditionel forstand, hvor en brillant solist står i et kontrastrigt forhold til orkestret. De tre koncerter er snarere hver især én musikalsk organisme, med solisten som et lysende midtpunkt og med det øvrige orkester som et ekkorum, der udvider og rammesætter den særlige stemning og kraft, der lyser ud fra solospilleren. Af samme grund er solisten ikke for alvor alene i de indlagte kadencer. Solisten indgår altid i et samspil, som i *La Mattina*, hvor blæsere og strygere slår kreds om solisten og tilfører en rytmisk nerve ved at lægge deres vanlige instrumenter og i stedet spille på claves.

Derfor er solokoncerterne centrale i Bent Sørensens stadige udforskning og udfoldelse af det klassiske symfoniorkester, for den skiftende klanglige belysning, som fokuseringen på de udvalgte soloinstrumenter fører med sig, bidrager på afgørende vis til, at orkestret fremstår som et magisk medium og mentalt drømmerum, åbent for enhver.

La Mattina. Klaverkoncert nr. 2 (2007-2009)

Inden morgenens lys er nattens mørke. Sådan er det også i Bent Sørensens klaverkoncert *La Mattina* (morgen), der begynder i klaverets dybeste register med en langsomt fremadskridende koral i slægt med Bachs *Ich ruf' zu dir, Herr Jesu Christ* (BWV 639). I sine værknoder til koncerten beskriver Bent Sørensen, hvordan inspirationen kom til ham, mens han var i Wien og høre Leif Ove Andsnes og Det Norske Kammerorkester spille: "Efter koncerten mødes vi på den desværre nu forsvundne pianobar – *Broadway*. Drikker vin, slapper af og pludselig sætter Leif Ove sig til klaveret og spiller Bach/Busonis *Ich ruf' zu dir, Herr Jesu Christ*. Jeg sidder tæt på, og kan se hans hænder forme noget, der fra dybet svæver opad og danner en glorie over

vores hoveder. Da jeg kommer hjem fra Wien, skriver jeg straks begyndelsen af klaverkoncerten *La Mattina*. Det er det dybeste og mørkeste, jeg nogensinde har skrevet; men det rejser sig op, som vi gjorde det den morgen, natten var blevet til, da vi forlod *Broadway* i Wien”.

Det er musik, der strømmer fra hjertets inderste mørklagte zoner, og som forbinder sig med menneskehedens århundreder gamle anrørelse om at træde ind i lyset ved Jesu kraft. Her hos Bent Sørensen er lyset til stede som en anelse i dæmpede violintoner i et skyhøjt leje. Det er musik, der afspejler overgangen mellem nat og morgen – det tidspunkt på døgnet, hvor den menneskelige eksistens i særlig grad er udspændt mellem afgrund og himmel.

I takt med at de øvrige strygere tilslutter sig, får morgenen farve og form, og da klaverets natlige procession holder inde en stund, forvandler de høje violiner sig fra at være et skimrende punkt i horisonten til de mest forunderlige melodiske himmelarabesker. En stille, salig jubel over lysets komme.

La Mattina rækker på samme tid ud efter det metafysiske og er klassisk funderet – skrevet for et kammerorkester med samme besætning som Mozarts trompet- og paukeløse Klaverkoncert nr. 17. Bent Sørensen hørte denne koncert som barn, og han har nu mange år efter skabt en ny koncert, hvor sider af Mozarts sublime enkelhed går igen.

Satserne glider umærkeligt ind i hinanden, og i anden sats, *Luminoso* (lysende), hvirvles vi ind i en gnistrende klangverden præget af kortåndede motiver og pludselige dynamiske udsving. Men ligesom hos Mozart går der indimellem en engel gennem stuen. I et splitsekund står alt stille, inden den musikalske energi igen pulserer frit. Og mod slutningen af satsen, inden kaden-cen med clavesakkompagnement, bliver vi vidne til et hamskifte, hvor den klassiske klaversats sættes i en ny belysning. Hele strygerkorpsen forvandles til en stor guitar, idet musikerne knipser instrumenternes strenge – som var de ført af en fælles hånd. Til at begynde med kun anelsesfuldt i det fjerne, men snart med stor styrke og inciterende rytmisk spil, der giver indblik i de kræfter, dagens strålende sol besidder.

Hermed er der lagt op til et fantasifuldt vekselspil i de følgende satser, hvor koncerten inden for den kammermusikalske ramme springer med kviksvævende bevægelighed fra fjerne blæse-stemmer, der summer som ildtunger, over et pludseligt poetisk intermezzo for fløjte og cello, der varslar et øjebliks tavshed i slutningen af tredje sats, til en triumferende berøring af den ikoniske åbning af Griegs klaverkoncert, der er en kunstnerisk livsledsager for Leif Ove Andsnes.

Bent Sørensens *La Mattina* klinger ud i en beruset fejring af den hektiske højlyse dag, men til allersidst, som ved en magisk indgriben, høres en flig af en højtidelig hymne i klaveret. En påmin-delse om nattens smerte og den stille eftertanke. Morgenens udspring. Dermed er vi på sin vis også tilbage ved Bent Sørensens første klaverkoncert, der har titlen *La Notte* (natten).

Serenidad (2011-2012)

Klarinetkoncerten *Serenidad* begynder i et svævende musikalsk ingenmandsland, hvor klarinet-tens højeste, mest skrøbelige toner træder frem på en baggrund af dæmpede, lyse strygere.

Bent Sørensen har fortalt om tilblivelsen af koncerten: ”Hele tiden, mens jeg komponerede, så jeg klarinetten som en fugl eller en dukke, der forsøgte at flygte fra et orkester, et rum, en rede”. Titlen fortæller derimod en anden historie. Den er spansk og betyder klarhed eller ophøjet ro og kom til komponisten, da han i Barcelona fandt en digtsamling med netop denne titel.

Imellem de to poler er koncerten udspændt. På den ene side passager, hvor klarinet-tens toner er trukket ud som lange tråde, der søger ud, op og væk fra de givne instrumentale omgivelser, eller passager, hvor klarinetten flakser som netop en fugl, frit i rummet med stort dramatisk vingefang og til tider på kollisionskurs. Og så på den anden side passager, hvor en anden skøn harmonisk verden åbenbarer sig. Det oplever vi for alvor første gang i slutningen af anden sats, hvor en faldende sekvens introduceres af klarinetten og siden spreder sig til det øvrige orkester. Det er moderne romantik af den smukkeste slags og iblandet melankoli. Ren som kildevand og naiv som pop, og her formuleret med så stor varme at tid og sted går i opløsning i en lyksalig væren.

De to verdener er dog ikke udelukkende adskilte universer. Allerede undervejs i åbningen, hvor den vemodigt syngende klarinet ser ud på verden fra sit tårnværelse, høres kimen til den romantisk farvede faldende sekvens. Og i begyndelsen af anden sats, der ligesom det meste af koncerten er skrevet i dansende tredelt takt, fornemmes lyden af hastige trin. Med klarinetten i springende virtuos flugt og svøbt i vemodigt udtrukne tromboneglissader er karakteren surreel. Ifølge Bent Sørensen et billede på klarinetten som en vandrende dukke om morgenen i Venedig.

Serenidad er i det hele taget en koncert med stor spændvidde, samtidig med at den er domineret af dansende tredelte taktarter. Ligesom Carl Nielsen dyrker det ekspressive og grænsesøgende i sin klarinetkoncert, gør Bent Sørensen det også i sin.

To af de mest bemærkelsesværdige virkemidler oplever vi i første sats. Efter at musikken til en begyndelse har befundet sig i en højere sfære udvides rummet på dramatisk vis med brugen af den store, dybe gong. Herefter er det musikalske univers forandret for stedse. Senere i satsen udspringer der sig en gribende inderlig scene, når klarinettisten både synger og spiller på samme tid. Det er som at høre hvalernes sang. Toner fra et sted hinsides den vanlige menneskelige verden og dog formet med kærlighed.

Serenidad høres her i den såkaldte Sonningversion, der blev spillet, da Martin Fröst modtog Léonie Sonnings Musikpris i 2014. Her blev den oprindelige versions forudindspillede materiale erstattet af syv klarinettister, der fordelte sig på scenen og rundt blandt publikum i koncertsalen mod slutningen af sidste sats, hvor den romantisk farvede sekvens atter introduceres. Med denne ekstra rumlige dimension er enhver fornemmelse af soloklarinetten som et afsondret musikalsk væsen elimineret. I kraft af det allestedsnærværende klarinetkor indtræder der en ny musikalsk virkelighed, hvor verden for en stund er hel.

Trompetkoncert (2012-2013)

Ligesom i klaverkoncerten *La Mattina* er orkesterbesætningen i Bent Sørensens trompetkoncert klassisk. I dette tilfælde er forlægget det slanke wienerklassiske orkester i Haydns og Hummels trompetkoncerter, der er en perfekt ramme om den musikalske leg, som undervejs opstår mellem bl.a. fløjter og solotrompeten i Bent Sørensens koncert.

Lydbilledet er dog alt andet end klassisk hos Bent Sørensen. Til gengæld er der fuld kropskontakt. I begyndelsen fornemmes der en svag hvislen, da det meste af orkestret gnider hænderne mod hinanden. Og med støj fra buer, der presses hårdt mod strengene, og sandpapir, der bliver gnedet mod hinanden, er det en både knitrrende, knugende klangverden, trompeten træder ind i. Billedet af en skov, med alt hvad den indeholder af mystik og dunkle punkter, anes.

Trompeten gør sin entré med varsomhed. Klangen er dæmpet, som kommer den fra det fjerne, og med akkompagnement af summende menneskestemmer er det fortsat naturen, der råder. Desto større er frisættelsen og lykken, når trompeten i et senere roligt afsnit synger med klar, fri stemme. Bent Sørensen har dog en forkærlighed for den dæmpede messingklang, for i den uklare lyd, hvor trompetens sædvanlige funklende lys kun anes, er skønheden tydeligst

forbundet med magi. I lyden, hørt gennem et klangligt slør, spiller afsavnets smerte med, og der er rum for at drømme om det delvis skjulte.

Foruden en traditionel sordin bruger Bent Sørensen også en såkaldt Harmon wah-wah-dæmper, hvor klangen i løbet af et øjeblik kan variere fra det hviskende til det mest gennemtrængende. Det giver mulighed for på det nærmeste at tale gennem instrumentet, og mod slutningen af første sats er vi vidne til en rørende scene, hvor trompetisten går i dialog med en række af orkestrets strygere, der også er dæmpet. Efter kort tid får orkestret sin fulde stemme igen. Kun solotrompeten forbliver indespærret i sit bur, hvor ensomheden er et vilkår.

I anden sats, der er komponeret som en vuggende barcarole med kærlig hilsen til drømmebyen Venedig, er rollerne byttet om. Her er det meste af orkestret henvist til at nynne med lukket mund, mens de øvrige må spille med dæmper, hvorimod trompeten igen kan klinge frit uden forhindring. Og den underskønne solo er vel at mærke komponeret med tanke på Tine Thing Helseths særlige evne til at få trompeten til at klinge så blidt som noget. Men selv her i de mest solbeskinnede øjeblikke er trompeten altså isoleret fra sin instrumentale omverden. Som forstenede mennesker uden øjenkontakt i et maleri af Edward Hopper.

Der kastes dog et forsonende skær over slutningen af satsen, hvor stumper af en enkel naiv melodi, akkompagneret af klokkeklang, skaber et kort fælles mødested og lejlighed til at kaste længselsfulde blikke i retning af en fjern troskyldig tid.

Sidste sats er stramt komponeret. I et fintmasket net af stemmer og enkeltstående toner fikseres solotrompeten i et forløb, der, med en stadig pågående puls, har ligheder med en klassisk finale, men som vanligt hos Bent Sørensen får solospillerne ikke mulighed for at bryde ud i en egocentrisk kadence. Først til allersidst, efter en terminal dyb tone i kontrabasserne, øjnes frihedens land – som komponisten siger: "En hakkende finale, hvor trompeten til sidst endelig slipper fri, men da er koncerten faktisk færdig".

Esben Tange

MEDVIRKENDE

Pianisten **Leif Ove Andsnes** har betaget den klassiske musikverden med sine udsøgte fortolkninger og sin fremragende teknik, siden han i 20-års alderen dukkede op på den internationale scene. Han er en efterspurgt solist i alle verdens førende koncerthuse, både ved koncerter med orkester, ved kammerkoncerter og solo. Han er grundlægger af Rosendal Kammermusikfestival.

Leif Ove Andsnes har i de seneste 25 år indspillet et bredt repertoire. Blandt hans seneste udgivelser finder man *The Beethoven Journey*, hvor Andsnes selv spiller og dirigerer alle Beethovens klaverkoncerter og *Koralfantasi*, et album med et personligt udvalg af Sibelius' sjældent hørte og usædvanligt smukke klaverperler og et album, hvor han dykker ned i Stravinskys musik sammen med pianistkollegaen Marc-André Hamelin. På sit seneste album helliger Andsnes sig Chopins fire monumentale Ballader, der flettes sammen med tre af komponistens Nocturner. Albummet blev kåret som *Editor's Choice* af BBC Music Magazine og blev af franske *ResMusica.com* udråbt som "et af årets – måske endda årtiets – store klaveralbum".

Leif Ove Andsnes er udnævnt til kommandør af den norske St. Olavs Orden og har modtaget et væld af udmærkelser, bl.a. Gilmore Artist Award, den højt ansete Peer Gynt-pris samt Royal Philharmonic Society's Musikerpris. Leif Ove Andsnes blev i 2013 optaget i *Gramophone* Hall of Fame, og i 2016 blev han udnævnt til æresprofessor ved både New Yorks Juilliard School of Music og Universitetet i Bergen.

Leif Ove Andsnes er født 1970 på øen Karmøy nord for Stavanger og blev uddannet ved musikkonservatoriet i Bergen af den stedlige tjekkiske professor, Jiří Hlinka. Han har desuden modtaget undervisning fra den belgiske klaverlærer, Jacques de Tiège, der – som Hlinka – har haft stor indflydelse på Andsnes' spillestil. Leif Ove Andsnes er kunstnerisk rådgiver for Jiří Hlinka Klaverakademiet i Bergen, hvor han hvert år giver masterclasses.

Klarinetist, dirigent og Sony Classical-kunstner **Martin Fröst** er kendt som en af vor tids fineste repræsentanter for klarinetten. New York Times' anmelder skrev, at "hans virtuositet og musikerskab overgår enhver klarinetist, måske nogen instrumentalist overhovedet, jeg nogensinde har hørt".

Martin Fröst er også kendt for at skubbe til de musikalske normer, og foruden det klassiske og romantiske repertoire for klarinet er det 20. og 21. århundredes musik vigtig for ham. Han har således inspireret komponister som Anders Hillborg og Kalevi Aho til at skrive værker til sig. Som den første klarinetist nogensinde modtog Martin Fröst i 2014 Danmarks største musikpris, Léonie Sonnings Musikpris. Han blev derved en del af den stjernekæde af musiknavne, der har modtaget musikprisen.

Fröst betragtes som en af verdens førende blæsere, og orkestre som Concertgebouw Orkestret, New York Filharmonikerne, Los Angeles Filharmonikerne, Gewandhaus Orkestret Leipzig, München Filharmonikerne, Philharmonia Orkestret og NDRs Elbphilharmonie Orkester nyder regelmæssigt godt af hans besøg. Han spiller også kammermusik med mange af nutidens førende instrumentalsolister – bl.a. Yuja Wang, Janine Jansen, Leif Ove Andsnes og Antoine Tamestit – som han optræder med på en lang række internationale musikscener og festivaler, eksempelvis Carnegie Hall, Amsterdams Concertgebouw og Berlins Konzerthaus.

Martin Fröst, der er født i 1970, er også kendt for sine performances, hvor han træder ud af den traditionelle koncertramme. I de senere år har han i samarbejde med blandt andre Stockholms Filharmoniske Orkester præsenteret de nyskabende koncertprojekter *Dollhouse*, *Genesis* og senest *Retrotopia*, der udfordrer grænserne for, hvad klassiske koncerter er.

I de seneste år har Martin Fröst også skabt sig en karriere som dirigent, og posten som chefdirigent for Det Svenske Kammerorkester fra sæsonen 2019-20 bliver hans første. Sammen vil de bl.a. følge i Mozarts fodspor – i tog. Projektet, der skal indspilles af Sony Classical over en periode på fire år, vil være orkestrets første grønne turné-initiativ.

Som ivrig fortaler for betydningen af musikundervisning lancerede Martin Fröst i 2019 – i samarbejde med instrumentproducenten Buffet Crampon – *Martin Fröst Foundation*. En fond, der er sat i verden for at forbedre og støtte børn og unges adgang til musikundervisning og -instrumenter verden over og desuden tager fat på at udvikle den klassiske koncertform til de kommende generationer.

Den norske trompetist **Tine Thing Helseth** regnes som en af de førende trompetister i sin generation, og hun har høstet bred anerkendelse for sin sjælfulde, lyriske klang og åbne indstilling til musikken. Hun er en kunstner, der nedbryder genregrænserne med sin originale og

fordomsfrie tilgang, og hendes stadigt voksende repertoire spænder fra den klassiske periode til nutidsværker og nybestillinger.

Helseth har modtaget utallige priser, bl.a. *Newcomer of the Year* ved Echo Klassik Awards i 2013, Borletti-Buitoni Trust Fellowship i 2009, og i 2006 vandt hun 2. præmien i den tv-transmitterede EBU Konkurrence for unge solister – en konkurrence, hun vendte tilbage til som jurymedlem i 2016-udgaven.

Tine Thing Helseth har arbejdet med nogle af verdens førende orkestre, herunder NDRs Elbphilharmonie-orkester, Gürzenich Orkestret i Köln, Tonkünstler Orkestret i Wien, Philharmonia Orkestret, BBC Scottish Orchestra, filharmonikerne fra Warszawa, Rotterdam, Oslo, Bergen, Helsinki, Hongkong og Stockholm, DR Symfoniorkestret og Det Svenske Radiosymfoniorkester, symfonikerne fra Baltimore, Bamberg, Cincinnati, Singapore og KBS Symfoniorkestret fra Sydkorea. Hun samarbejder desuden med flere kammerorkestre, heriblandt Det Norske Kammerorkester, Det Australske Kammerorkester, kammerorkestrene fra Zürich, Lausanne, München og Philadelphia, Mozarteum Salzburg og Hongkong Sinfonietta.

I 2012 indspillede Tine Thing Helseth albummet *Storyteller* med Royal Liverpool Philharmonic (EMI Classics), og i 2013 udgav hun – akkompagneret af pianisten Kathryn Stott – et album, der bærer hendes navn og indeholder et personligt udvalg af originale og transskriberede værker.

Tine Thing Helseth er bosiddende i Oslo og bliver ofte benyttet som tv- og radiovært. Hun underviser også i trompet på konservatoriet i Oslo og optræder – som den allround-musiker hun er – jævnligt med sit ti kvinder store brassband, tenThing, såvel som på nogle af de mest ikoniske jazzspillesteder i Norge. Fra 2020 er hun en del af Risør Kammermusikfestivals kunstneriske ledelse.

Danske **Thomas Søndergård** er chefdirigent for Skotlands Nationalorkester (Royal Scottish National Orchestra) efter seks sæsoner som orkestrets 1. gæstedirigent. Inden da var han chefdirigent for et andet britisk symfoniorkester, nemlig BBC Walisiske Nationalorkester (2012-18), og før det var han chefdirigent for Norges Radiosymfoniorkester i tre sæsoner.

Thomas Søndergård har dirigeret mange af verdens førende orkestre, herunder BBC Symfoniorkester, Concertgebouw Orkestret, Gewandhaus Orkestret Leipzig, Philharmonia Orkestret, Mahler Kammerorkester, Deutsche Kammerphilharmonie Bremen; symfonikerne fra Atlanta,

Chicago, Houston, Seattle, Toronto, Birmingham, London, Göteborg, Bamberg, Berlin, Köln (WDR) og Sydney; filharmonikerne fra Oslo, Stockholm, London og Rotterdam og radiosymfonikerne fra Berlin, Danmark, Sverige og Finland. Desuden turnéer med Junge Deutsche Philharmonie og Det Europæiske Ungdomsorkester.

Tidligere operaengagementer inkluderer Bayerische Staatsoper, Den Norske Opera, Deutsche Oper Berlin, Den Kgl. Opera i Stockholm og Det Kongelige Teater i København.

Søndergårds indspilninger med BBC Walisiske Nationalorkester inkluderer Sibelius' symfonier nr. 1, 2, 6 & 7 og en udgivelse med Sibelius' tonedigte og teatermusik (Linn Records). Hans første udgivelse med Skotlands Nationalorkester indeholder musik af Richard Strauss – *Ein Heldenleben* og koncertsuiten fra *Der Rosenkavalier* (Linn Records).

Den norske dirigent **Per Kristian Skaland** har dirigeret alle førende norske orkestre, herunder Oslo Filharmonikerne, Det Norske Kammerorkester og Den Norske Operas Orkester. Han debuterede som dirigent i 2002, og har siden dirigeret et stort antal balletter, operaer og symfoniske koncerter i Norge, Sverige, Tyskland og Østrig og kammerorkesterturnéer i Danmark, England, Belgien, Rusland og USA.

I de senere år har Per Kristian Skaland fortrinsvis fokuseret på ballet og opera og dirigeret næsten 30 produktioner for Den Norske Opera & Ballet i Oslo. Han har dirigeret Det Norske Kammerorkester flere gange med solister som Leif Ove Andsnes, Isabelle van Keulen, Ian Bostridge, Gidon Kremer, Paul Lewis, Lars Anders Tomter, Truls Mørk, Martin Fröst og Jean-Guihen Queyras.

Per Kristian Skaland uropførte Bent Sørensens *La Mattina* med Leif Ove Andsnes og Det Norske Kammerorkester i 2009 og har siden opført koncerten ved Fests spillene i Bergen, i Musikhalle Hamburg, ved BBC Proms og på Ojai Music Festival i Californien.

I 2010 ledede Skaland desuden Det Norske Kammerorkester på turnéer til Bruxelles, London og New York, og i 2016 dirigerede han den norske førsteopførelse af *Ouroboros*, en cellokoncert af Thomas Larcher, med solisten Jean-Guihen Queyras og Det Norske Kammerorkester. Per Kristian Skaland er også violinist og har været medlem af Det Norske Kammerorkester siden 1988.

Siden oprettelsen i 1977 har **Det Norske Kammerorkester** etableret sig som et af de ypperste kammerorkestre på den internationale musikscene. Orkestret er kendt for sin innovative, kreative programlægning og er som projektorkester bemandet med Norges fineste instrumentalister. Med en blanding af både erfarne musikere og unge talenter udvikler kammerorkestret fortsat sin særlige stil og nyskabende orkesterkultur og bidrager derved til den anseelse, som norske musikere og ensembler nyder internationalt.

Kammerorkestrets dirigenter og gæstedirigenter har gennem tiden været Iona Brown, Leif Ove Andsnes, Martin Fröst, François Leleux, Steven Isserlis, Anthony Marwood og Pekka Kuusisto. Det Norske Kammerorkestres nuværende kunstneriske leder, Terje Tønnesen, har haft denne rolle siden kammerorkestrets dannelse.

Det Norske Kammerorkester har optrådt i mange af verdens mest prestigefulde koncertsale og på festivaler med fremragende anmeldelser til følge. Med næsten 40 udgivelser har kammerorkestret indspillet et omfattende kammerorkesterrepertoire og samarbejdet med et væld af internationale kunstnere. I de senere år har kammerorkestret lanceret særlige koncertprojekter, der inkluderer flere kunstformer for at forstærke publikums koncertoplevelse. Et af orkestrets nye tiltag indebærer at spille dele af repertoiret udenad med sigte på at styrke forbindelsen mellem publikum og orkester.

Det Norske Kammerorkester samarbejder med både norske og internationale solister og har altid været opmærksom på også at have ny musik i sit repertoire. Kammerorkestret har i øjeblikket sin egen koncertserie i Universitets Aula i Oslo og optræder på større koncertsteder i hele Norge.

www.kammerorkesteret.no

DR Symfoniorkestret blev grundlagt i 1925 som del af Danmarks Radio – dengang kaldet Statsradiofonien. I dag er det et af Europas førende symfoniorkestre, som optræder sammen med verdens førende dirigenter og solister. Siden 2016 har orkestrets chefdirigent været italienske Fabio Luisi, som efterfulgte den spanske Maestro Rafael Frühbeck de Burgos. Tidligere chef-dirigenter og gæstedirigenter tæller bl.a. Herbert Blomstedt (æresdirigent), Thomas Dausgaard, Gerd Albrecht, Leif Segerstam, Dmitri Kitajenko og Yuri Temirkanov. DR Symfoniorkestret har optrådt sammen med bl.a. Anne-Sophie Mutter, Leonidas Kavakos, Renée Fleming, Yo-Yo Ma,

Leif Ove Andsnes, Lang Lang, Anna Netrebko, Daniel Barenboim, Vladimir Ashkenazy, Yehudi Menuhin og Itzhak Perlman. Orkestret har turneret flittigt i USA, Sydamerika, Japan, Kina og de fleste europæiske lande og optrådt på prestigefyldte scener som Carnegie Hall, Royal Albert Hall, Suntory Hall, Berliner Filharmonien, Amsterdams Concertgebouw og Musikverein.

DR Symfoniorkestret spiller alt fra klassiske symfonier af Beethoven og Brahms til romantiske tonedigte, moderne mesterværker og nye klange af helt unge komponister. Samtidig har orkestret en særlig fornemmelse for dansk musik – fra klassikere som Carl Nielsen og Niels W. Gade til de nye danske komponisttalenter. Hvert år oplever mere end 100.000 musikelskere magien i den levende, symfoniske musik med DR Symfoniorkestret. Orkestrets klassiske Torsdagskoncerter følges hver sæson af 500.000 danskere på radio, TV og internettet, og millioner lytter med, når koncerterne transmitteres internationalt.

www.drsymfoniorkestret.dk

DDD

Serenidad recorded *live* at Koncertsalen, DR Koncerthuset, on 10 May 2014

Recording producer: Thore Brinkmann

Sound engineer: Jan Oldrup & Mikkel Nymand

Editing: Mikkel Nymand

La Mattina & Trumpet Concerto recorded at Universitetets Aula, Oslo, on 18–19 September 2019

Recording producer: Jørn Pedersen

Sound engineer: Arne Akselberg

Editing: Jørn Pedersen

Mix and mastering: Mikkel Nymand

© & © 2020 Dacapo Records, Copenhagen

Liner notes: Esben Tange

English translation of liner notes: John Irons

Proofreader: Svend Ravnkilde

Photo, p. 5: © Lars Skaaning; p. 11: © Gregor Hohenberg; p. 13: © Nikolaj Lund; p. 15: © Paul Mitchell

Leif Ove Andsnes and Martin Fröst appear courtesy of Sony Classical

Clarinetists (*Serenidad*): Magnus Holmander, Ingrid Meidell Noodt, August Finkas, Søren-Filip Hansen, Jesper Clausen, Natalie Harris, Morten Jensen

La Mattina commissioned by Norwegian Chamber Orchestra. Dedicated to Leif Ove Andsnes

Serenidad commissioned jointly by the NTR ZaterdagMatinee (NPO Radio 4), Tampere Philharmonic Orchestra, the Kölner Philharmonie. Dedicated to Martin Fröst

Trumpet Concerto commissioned jointly by Bergen Philharmonic Orchestra, Borletti-Buitoni Trust, Copenhagen Phil, and Gothenburg Symphony Orchestra. Written for Tine Thing Helseth. To Signe & Anna

Publisher: Edition Wilhelm Hansen, www.musicsalesclassical.com

This recording was made in cooperation with DR (Danish Broadcasting Corporation) **DR**

This recording was generously supported by Augustinus Fonden, Aage og Johanne Louis-Hansens Fond, Beckett-Fonden, Birger Christensens Fond, Magister Jürgen Balzers Fond, Musikforlæggerne, and KODA Kultur



Det Norske
Kammerorkester



AAGE OG JOHANNE
LOUIS-HANSENS FOND



BECKETT-FONDEN

MUSIK
FORLÆGGERNE



DACAPO

8.226095

DANMARKS NATIONALE
MUSIKANTOLOGI

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

