



LINDBERG plays **SANDSTRÖM**

SANDSTRÖM, Jan (b. 1954)

- 1 **Emperor's Chant** (Kejsarvisan) (1994) *(Edition Tarrodi)* **8'44**
for trombone and orchestra
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Don Quixote (1994) *(Edition Tarrodi)* **31'47**
(Trombone Concerto No. 2)

- 2 Introduction 2'01
3 Intro 2: A Windmill Ride 1'02
4 To walk where the bold man makes a halt 4'31
5 To row against a rushing stream 6'32
6 To believe in an outrageous dream (Song 'De träd och gräs...') 4'29
7 To smile despite unbearable pain 5'36
8 '...and when you succumb, try to reach this star in the sky' 7'35
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Wahlberg Variations (1996) *(Edition Tarrodi)* **13'01**
for trombone and orchestra

- 9 1. Car Wrecks 3'03
10 2. La Palette 1'28
11 3. The Gibbon Ape at Vincennes 1'38
12 4. Les Chimères de Notre Dame 4'05
13 5. Figures with Long Pointed Noses 2'46

Christian Lindberg, trombone

Lahti Symphony Orchestra (Sinfonia Lahti) Leader: Sakari Tepponen
conducted by **Osmo Vänskä**



Recorded in the presence of the composer

Lindberg plays Sandström

When I first met Jan Sandström in 1986, I little imagined that our friendship would lead to such extraordinary and original musical results. What has since developed is so far removed from what might have been expected of a meeting between a serious contemporary composer and a modern trombone virtuoso that I remain a little confused myself.

Why all these sad heroes? The mad emperor from Selma Lagerlöf's magical *Emperor of Portugallia*, the errant knight Don Quixote and his musical windmills, the highly original contemporary artist Ulf Wahlberg and a Ulysses on a motorbike who ends his life by driving into a mountain wall?

To be honest, I simply do not know! It is almost as though this just happened, quite by accident, and that neither Jan nor I was a part of it.

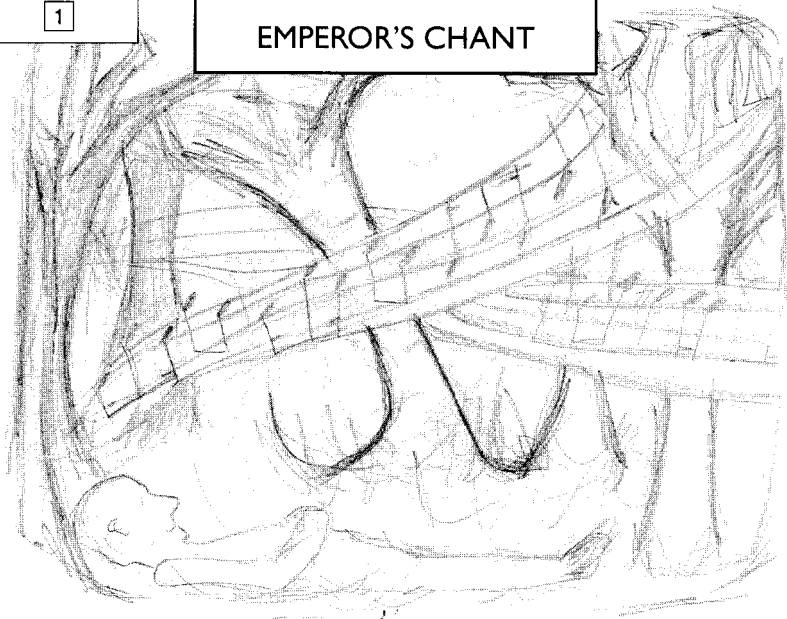
However, there is one thing I do know: whenever and whenever I have performed these highly

original compositions, people of all ages have been moved to a much greater degree than I could ever have imagined.

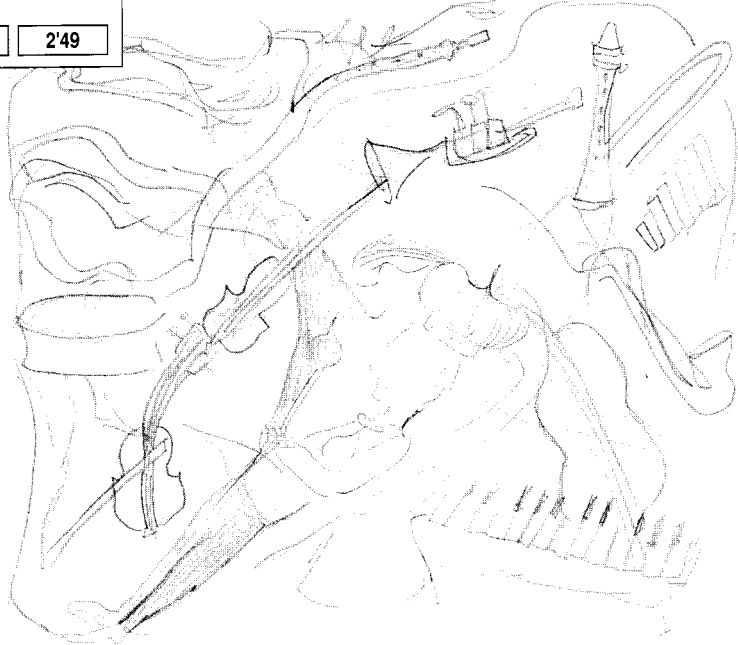
And that in itself shows that the ten wonderful years of collaboration with Jan Sandström have not been a waste of time.

Finally, I should like to express my special thanks to my fifteen-year-old daughter Andrea. Her wonderfully inventive illustrations for this record could not be more authentic. At the age of seven she was present when a flash of inspiration led to Jan Sandström incorporating the motorbike sequences into what was to become the *Motorbike Concerto* and she has watched us working on the pieces on this CD on many later occasions. Just imagine an eight-year-old child singing along in the 'Crocodile Chorus' rather than performing 'Twinkle, twinkle little star!'

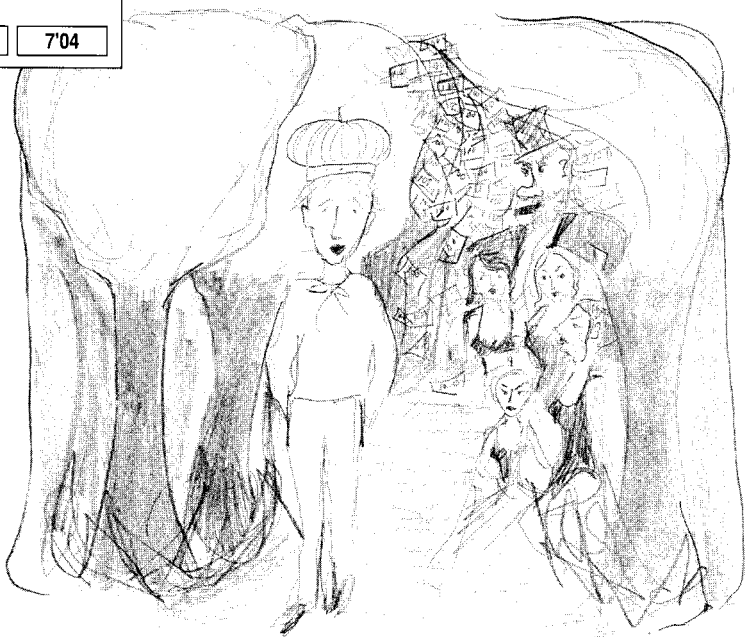
EMPEROR'S CHANT



The moment he laid his head to rest on the ground and closed his eyes it seemed as though they started with something different. Now there was a beat and a tune. Everything so far had been a mere preliminary, such as the organist plays in church before the hymn begins... This was exactly what he had been feeling all the time, though he had been reluctant to admit it, even in his thoughts. But the trees also knew what had taken place. It was just for him that they had played so loudly when he came. Now they were singing about him. There was no mistaking it. Now that they thought he was asleep. Perhaps they did not want him to hear how they were celebrating him.

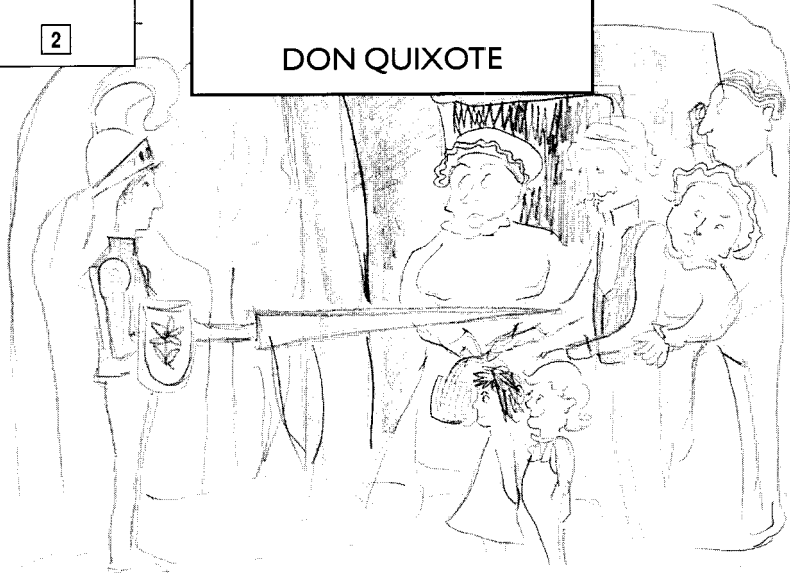


What a ditty, what a song. He lay there with his eyes tightly shut. But he could hear all the better. There was not a sound that he missed... This was really music! Not just the young trees along the roadside but the whole forest was making music. There were organs and drums and trumpets. There were little blackbird flutes and chaffinch pipes and there were streams and sprites. There were tinkling harebells and thundering woodpeckers. Never had he heard anything quite as magnificent. Never before had he listened to music in this way. It rang in his ears so that he was incapable of ever forgetting it.

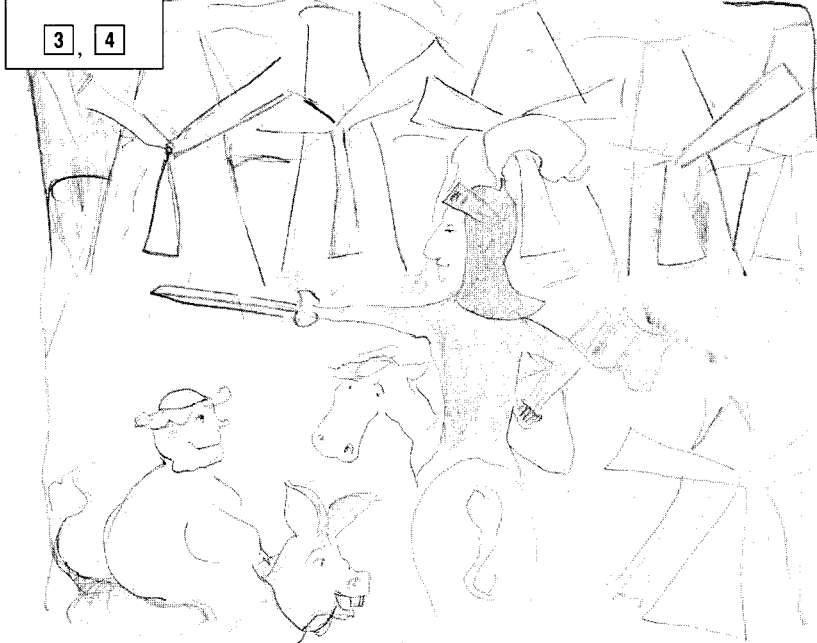


When the song ended and the forest again grew silent he rose as though from a dream. And he began to sing the emperor's song of the forest so that he should not forget it. 'The emperor's pappa, Is euphoric, hahaha. As the papers say, Austria and Portugal. Metz, Japan, just as you are. Boom, boom, boom. Boom, boom, boom.' (From *The Emperor of Portugallia* by Selma Lagerlöf)

DON QUIXOTE



'Halt, No more any note, until you're admitting Dulcinea, most beautiful on earth.' This, essentially, is what Don Quixote says in the fourth chapter of Cervantes' epic novel when he meets a band of strangers. And this, too, is the opening for the trombone concerto *Don Quixote*, a tribute to the ridiculous, intuitive and emotional human being who is engaged in his impossible fight against the rational intellect. For Sandström himself, the work of composing *Don Quixote* has in a sense been a final therapeutic settlement of the issue of restrictive rules, impediments and levels in contemporary art music. The titles of the movements speak for themselves. It is not a question of succeeding, but rather of daring to lose one's foothold for a while, of being carried away by one's feelings even if one ends up being punished. And Don Quixote was punished time and again. Yet he went on believing in his mad dream and he held his lance high!



Everything that happens in the trombone concerto has a symbolic value beyond the music itself – very much in a realm of pure ideas, but also in the form of manifestly physical transfers from the stories in the book.

1. Introduction – A windmill ride

2. To walk where the bold man makes a halt

The composer's playful fight against his own windmills, and the presentation of Don Quixote as 'the victor of all battles'.



3. To row against a rushing stream

The story of Zoraida, the daughter of a Muslim king in Algeria. The beautiful Zoraida secretly pushes into a prison yard, to some imprisoned slaves, a pipe containing a message. Only at the fourth attempt does the message reach the right man, the slave she has fallen in love with.



The message reads: 'When I was a girl my father had a woman slave, who taught me the Christian prayers in my own tongue and spoke to me often about Lela Marien (Virgin Mary). She told me to go to Christian land and see Lela Marien, who loved me very much. I am young and beautiful, and have much money to take with me. See if you cannot find a way for us to go; and you shall be my husband, if you will. I wrote this; If my father finds out he will immediately throw me down a well and cover me with stones. May Lela Marien and Allah protect you.'



4. To believe in an insane dream

In Sierra Morena, Don Quixote meets a man called Cardenio who, driven out of his mind by an unhappy love affair, is running around naked among the bushes. Don Quixote transfers the whole to himself and asks Sancho Panza to inform Dulcinea of Toboso that his master is running around with a bare rump because of boundless desire for her. While awaiting Sancho's return he passes the time by composing and inscribing, on the bark of trees and on the fine sand, numerous verses that are all in tune with his mournfulness.

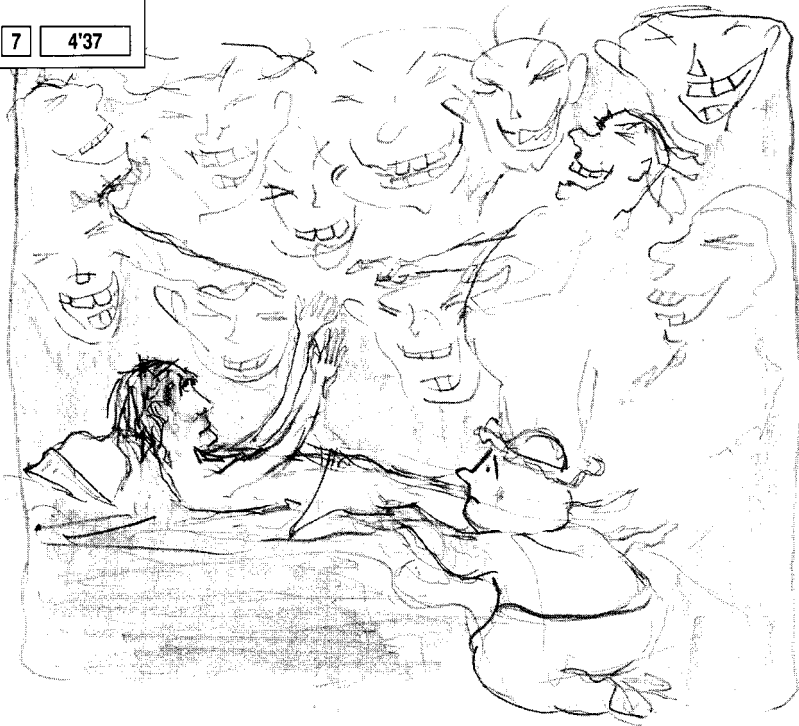


Of these verses, only the following two were fully legible when he was found: 'Ye plants, ye herbs and ye trees, That flourish in this pleasant site, In lofty and verdant degrees, If my harms do you not delight, Hear my holy plaints, which are these, And let not my grief you molest, Though it ever so feelingly went, Since here for pay you rest, Don Quixote his tears hath addressed Dulcinea's lack to lament del Toboso. In this very place doth abide, The loyallest lover and true, Who himself from his lady did hide, But yet felt his sorrows anew, Not knowing whence they might proceed, Love doth him cruelly wrest, With a passion of evil descent, Which robbed Don Quixote of his rest, Till a keg with his tears was full pressed, Dulcinea's lack to lament del Toboso.'



5. To smile despite unbearable pain

Don Quixote meets a goatherd who insults him by calling him 'a gentleman who must have some of the rooms in his brain vacant'. – 'You are a very great rascal,' replies Don Quixote, 'and I am a good deal fuller than ever that whore's daughter, the whore that bore you, was.'



What ensues is, for Don Quixote, a singularly humiliating battle that ends with him lying, bloody and beaten, on the ground. All the spectators laugh until they choke, except for Sancho Panza who is in utter despair.



6. And yet when you succumb, try to reach this star in the sky
A sorrowful tribute to Don Quixote, 'the victor and the loser of all battles'.

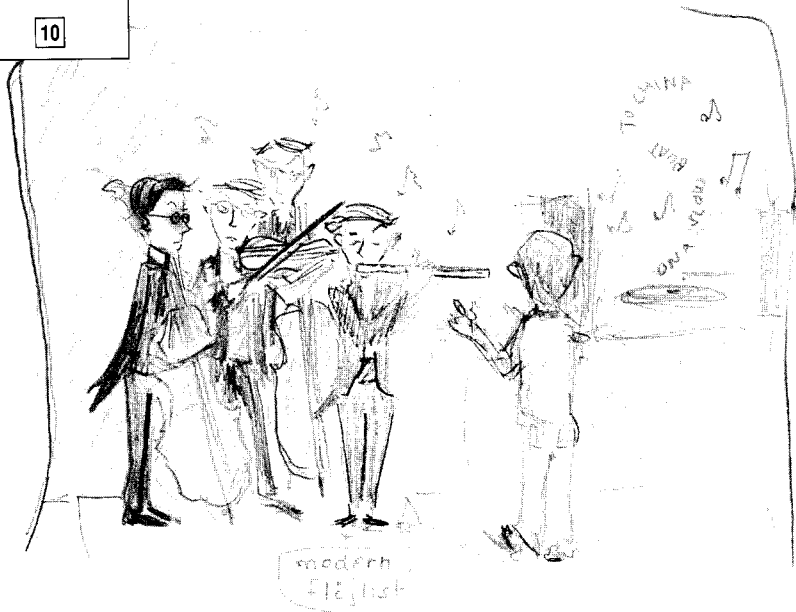
WAHLBERG VARIATIONS



During a stay in Paris in 1984 Sandström enjoyed the company of the small colony of Swedes residing there at the time. The artist Ulf Wahlberg was one of them, and his acquaintance with him led to several weeks of euphoric and happy discovery in the Marais and the surrounding quarters. Wahlberg's keen artistic vision and creative imagination opened Sandström's eyes to undreamt of adventures amid the banality of every day life – adventures that would otherwise have remained unrevealed to a young, introspective composer.

1. Car Wrecks

Ulf Wahlberg is perhaps most renowned for his paintings of wrecked American cars from the 1960s. Here we can hear how the artist is checking the engines, starters, horns and car radios in these beautiful wrecks.



2. La Palette

A watering place where the Swedish colony was accustomed to spend many an evening. Here we can hear our hero experiencing great difficulty in trying to teach a group of EIC (Ensemble Inter Contemporain, Boulez' world-famous modernistic orchestra) musicians to play the well-known jazz song *On A Slow Boat to China*. This rather odd music lesson does not progress without certain complications, and to create a new pedagogical perspective the artist brings his companions along with him to the Paris Zoo.



3. The Gibbon Ape at Vincennes

At the Paris Zoo an ape dances a proud tango, following an indescribable pattern of movements. The zoo in the woods of Vincennes was a popular haunt of artists in their thirst for experience – as too were La Palette, Notre Dame and St. Gervais.



4. Les Chimères de Notre Dame

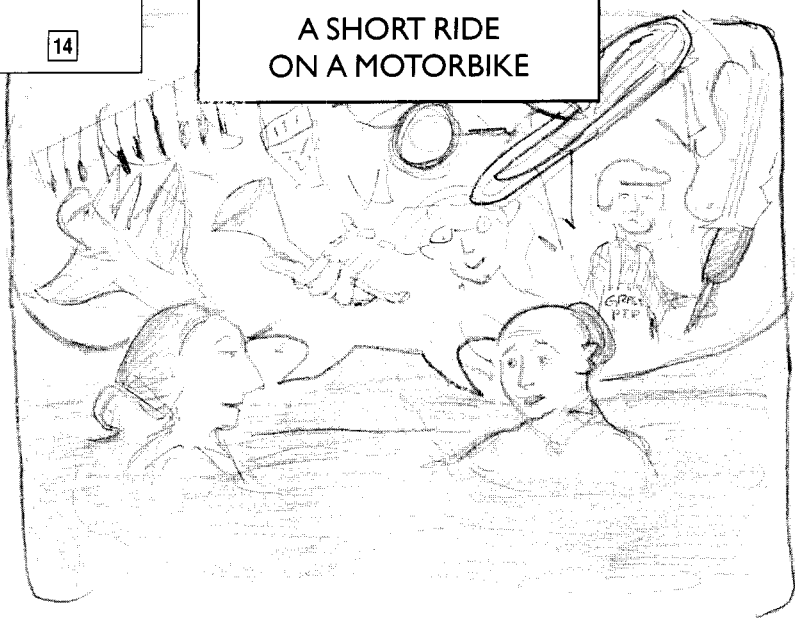
As protection against evil spirits, terrifying chimeraes protrude their jaws from the walls of the cathedral. Amidst their hoarse cries can be heard the vespers of the beautiful nuns of St. Gervais. Ulf Wahlberg, like Turner and many other artists, has more than one portrait of the chimeraes, and in particular the 'old man of the tower' at the back of Notre Dame.



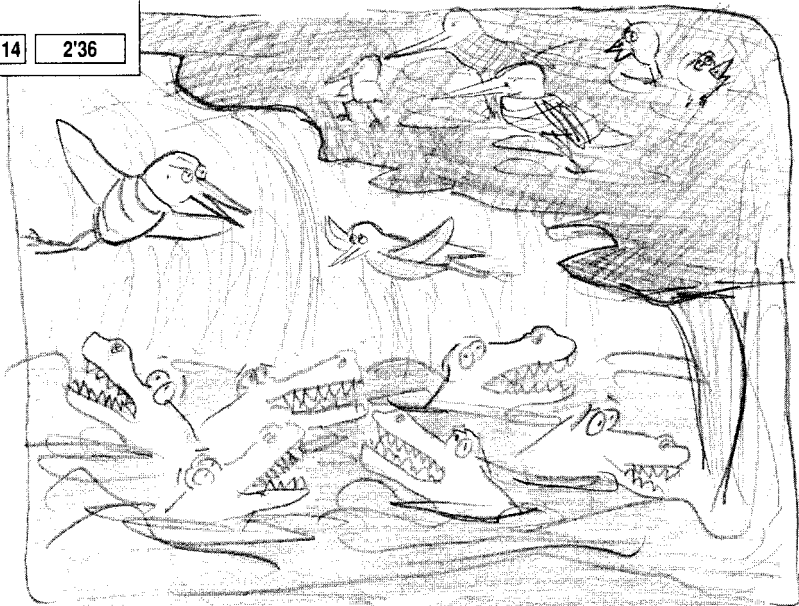
5. Figures with Long Pointed Noses

Wahlberg often adds a pointed nose to the figures he portrays – ‘to make people take notice of them’. It is therefore not surprising that the penguin is one of the species at the apex of Wahlberg’s pyramid of status, as seen in his artistic production. In this final variation the whole choir of penguins waddles onto the stage, singing the song that is by now familiar to us all.

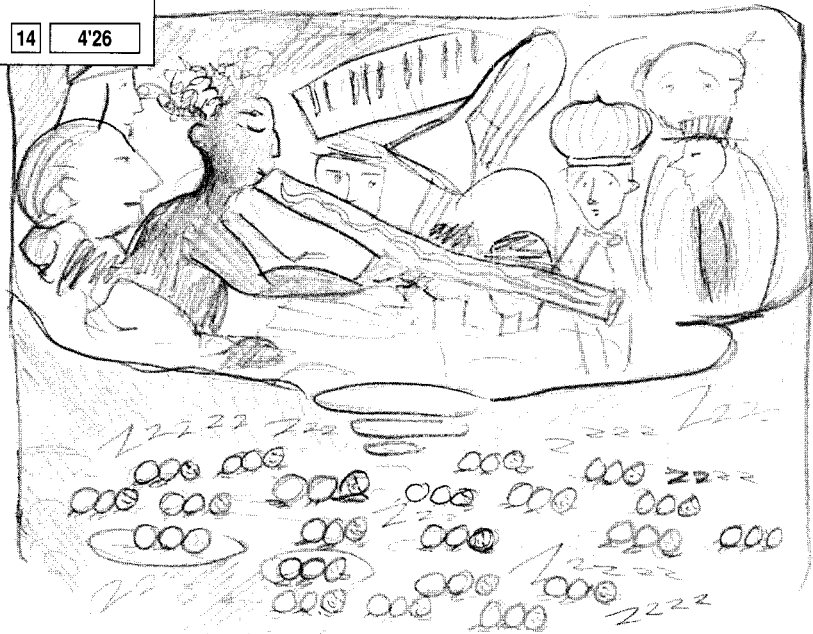
A SHORT RIDE ON A MOTORBIKE



When I first met Jan Sandström, splashing in a heated outdoor pool in midwinter, I had no inkling of my impending collaboration with this composer. Our bathing sessions in the hot springs of Reykjavík, during the 1986 Nordic Music Festival in Iceland, were the kick-off for a trombone concerto that later also led to this shorter version of the piece, *A Short Ride on a Motorbike*. Our long discussions about composition, philosophy, the history of the trombone, its symbolic connotations, technical possibilities and so forth began in these pools and continued at home, on the telephone, at a café or in the practice room. Between our meetings, drafts of the piece were composed, and for the benefit of listeners I would like to give a brief account of some of the conversations that gave rise to the various themes in this piece.



On returning from a concert tour in America, I rang Jan Sandström to relate a remarkable experience of mine. In Florida, the trombonist in the orchestra had taken me to a nature reserve. In the middle of Florida, a densely developed and highly commercialised state, we entered a wetland tract whose wildlife comprised all kinds of exotic birds, wild boar and alligators! Paddling a canoe among 13-foot alligators and glimpsing the snout of a wild boar in the swamp, just one hour or so from Disney World and urban America, was a unique experience not readily described in words. A fortnight later came the draft of the fanciful 'Crocodile Chorus', the second theme in this piece.



Another traveller's tale that made an impression on Jan Sandström was of my trip to Australia in the summer of 1988. This country, in due course taken over by British convicts, has been lived in for 40 millennia by the Aborigines, a people now threatened with extinction. In Aborigine religion, termites play an important rôle. Humankind is said to exist only in the termites' dreams! One of the foremost musical instruments in this culture, the didgeridoo, is a piece of a tree-branch gouted by termites. By playing on the didgeridoo, people evoke the sacred spirits and go into a deep trance. The cadenza towards the end of the piece is based on an imitation of the sound of this instrument.



About six months before the première of the original concerto there were a range of imaginative ideas and drafts, but a fundamental problem now arose for the composer: how could these movements be interwoven in terms of form, to make a balanced and satisfactory composition? Jan Sandström was clearly bothered about not finding a coherent form when, by sheer chance, I used my trombone to imitate the noise of a motorcycle in his presence. It suddenly dawned on the composer: 'I've got it: you're a globe-trotter – a modern-day Ulysses – and the motorcycle is your mode of transport!' So the imitation 'vroom' of a motorcycle was made to intertwine the various parts of the concerto into a contemporary journey.

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The Crocodile Chorus:



Christian Lindberg was born in 1958 into a family of artists, both his parents being painters. He started playing the trombone at the age of 17, and within two years he was a member of the Royal Stockholm Opera Orchestra. A year later he left the orchestra for studies in Stockholm, London and Los Angeles, before finally stepping out into previously uncharted territory, determined to become the first professional trombone soloist in history.

Today he plays over 100 concerts per year with orchestras such as the Royal Concertgebouw Orchestra, the Academy of St. Martin-in-the-Fields, the St. Paul Chamber Orchestra, the Australian Chamber Orchestra, the Japan Metropolitan Orchestra and the BBC Symphony Orchestra and at festivals such as those at Lockenhaus, Schleswig-Holstein, Sydney and the Barbican. He has made a series of recordings for BIS.

Christian Lindberg is an artist of great versatility. He not only performs the contemporary repertoire in a way that breaks down conservative

resistance everywhere, but he is also a scholar of the baroque repertoire which he performs on original instruments; he is equally interested in playing the classical and romantic repertoires. Furthermore, he is a very innovative artist who gives unique solo recitals and 'one-man-shows' which include a major element of theatre, sometimes in costume. He has also inspired more than forty composers (including Iannis Xenakis, Tōru Takemitsu, Alfred Schnittke, Michael Nyman, Jan Sandström and Arvo Pärt) to write works especially for him.

Christian Lindberg has become the hero and rôle model for a new generation of young musicians who will continue to benefit from his pioneering activities. Together with the Conn instrument company he has developed the trombone further and designed mouthpieces available to players all over the world. He was among the nominees for the prestigious 'Musician of the Year 1993' award and he has been granted the honorary title of 'Prince Consort Professor of Trombone' at

the Royal College of Music in London. Christian Lindberg lives in Stockholm with his wife and four children.

The **Lahti Symphony Orchestra (Sinfonia Lahti)** was founded in 1949 to maintain the traditions of the orchestra established in 1910 by the society Lahti Friends of Music. In recent years the orchestra has developed into one of the most notable in the Nordic countries under the direction of its conductor Osmo Vänskä. It has won the renowned Gramophone Award and other international accolades for its recordings of the original versions of the Sibelius *Violin Concerto* (BIS-CD-500) and *Fifth Symphony* (BIS-CD-800), and the Grand Prix of the Académie Charles Cros (1993) for its recording of the complete score to Sibelius's *Tempest* (BIS-CD-581). As well as playing regularly in symphony concerts, opera performances and recordings, the orchestra has an extensive development programme for children's and youth music.

Sinfonia Lahti presents weekly concerts in the Lahti Concert Hall (architects Heikki and Kaija Siren, 1954) and in the Church of the Cross (Alvar Aalto, 1978); this church is also the venue for all the orchestra's recordings. The orchestra also appears regularly in Helsinki and has performed at numerous festivals including the Helsinki Festival, the Helsinki Biennale (contemporary music) and the Lahti International Organ Week. The orchestra has toured in Germany and France and also performs regularly in St. Petersburg. Future plans include concerts in other European countries. The Lahti Symphony Orchestra records regularly for BIS.

Osmo Vänskä (b. 1953) studied conducting at the Sibelius Academy with Jorma Panula, graduating in 1979. He has also studied privately in London and West Berlin and has taken part in Rafael Kubelík's master class in Lucerne. Osmo Vänskä is also active as a clarinetist.

In 1982 Osmo Vänskä won the international Besançon Competition for young conductors, after which he has conducted the most important orchestras in Finland, Norway and Sweden. His international career has also blossomed rapidly outside the Nordic countries and he has worked for example in France, the United Kingdom, the Netherlands, Czechoslovakia, Estonia and Japan.

As an opera conductor he has appeared at the Savonlinna Opera Festival, at the Royal Opera in Stockholm and at the Finnish National Opera. He assumed the position of principal guest conductor of the Lahti Symphony Orchestra (Sinfonia Lahti) in autumn 1985; in autumn 1988 he took over as artistic director of the same orchestra. From 1993 until 1995 he was chief conductor of the Iceland Symphony Orchestra, and since 1996 he has been chief conductor of the BBC Scottish Symphony Orchestra. He records regularly for BIS.

1986 lernten sich **Christian Lindberg** und **Jan Sandström** in einer heißen Quelle in Island kennen. Dies war der Beginn einer außerordentlich fruchtbaren musikalischen Zusammenarbeit. Als Ergebnis langer Diskussionen über Musik, sämtliche Aspekte der Posaune, und Philosophie im allgemeinen, entstand das jetzt berühmte *Motorbike Concerto*, das Christian Lindberg in aller Welt vor ekstatischen Zuhörerschaften aufführte. Eine gekürzte Fassung des Konzerts ist auf der vorliegenden CD zu finden, die die einzigartigen Ergebnisse einer zehnjährigen Zusammenarbeit zwischen dem Posaunenvirtuosen und dem Komponisten feiert. *A Short Ride on a Motorbike* (Eine kurze Fahrt auf einem Motorrad) ist weitgehend von Christian Lindbergs Reisen inspiriert, die das Material für den „Crocodies“ Chorus“ und das australische Motiv lieferten (siehe S. 21-24).

Der *Emperor's Chant* (Gesang des Kaisers) wurde durch ein Buch inspiriert, das allen Schweden gut bekannt ist, *Kejsarn av Portugalien* von Selma Lagerlöf. Der „Kaiser“ schläft ein und hört den ganzen Wald singen, ein Gesang von solch seltener Schönheit, daß „er erklang in seinen Ohren, so daß er ihn nie vergessen konnte“ (siehe S. 4-6).

Don Quixote, auch als *Posaunenkonzert Nr. 2* bekannt, huldigt den Kampf des fahrenden Ritters gegen den arroganten Rationalismus, der Jan Sandströms eigenen Kampf gegen die Konventionen der zeitgenössischen Kunstmusik spiegelt. Nichts kann anscheinend Don Quixote, den „Sieger und Verlierer aller Schlachten“, davon abbringen, seinen Stern am Himmel zu erreichen (siehe S. 7-15).

1984 verbrachte Jan Sandström einige Zeit in Paris. Ein Landsmann von ihm dort war der schwedische Maler Ulf Wahlberg, der aufgrund seiner

großen Gemälde mit Abbildungen zertrümmerter amerikanischer Automobile der sechziger Jahre berühmt wurde. Die beiden verbrachten beim Erforschen des Marais-Viertels viele glückliche Stunden zusammen. Viele andere Aspekte des Pariser Lebens machten ebenfalls einen unauslöschlichen Eindruck auf den Komponisten; sie werden in den *Wahlberg Variations* gespiegelt (siehe S. 16-20).

Die Bilder in diesem Booklet sind das Werk von Andrea Lindberg (15 Jahre alt), die einzigartige Einblicke in die Musik hat: sie war während vieler Diskussionen mit dem Komponisten zugegen, unter anderem bei der berühmten Gelegenheit, als Christian Lindbergs Imitation einer startenden Harley Davidson Jan Sandström den Schlüssel zur Struktur des *Motorbike Concerto* (S. 24) gab.

Christian Lindberg ist der erste professionelle Solo-Posaunist der Musikgeschichte. Er trat mit nahezu allen großen Symphonieorchestern der Welt auf, und machte eine Serie von Aufnahmen für BIS.

Christian Lindberg ist ein sehr flexibler Künstler. Er spielt nicht nur das zeitgenössische Repertoire auf eine Weise, die überall den konservativen Widerstand bezwingt, sondern er ist auch ein großer Wissenschaftler des Barockrepertoires, das er auf Originalinstrumenten spielt, und er spielt auch gerne das klassische und romantische Repertoire. Außerdem ist er ein sehr neuschaffender Künstler: er gibt einzigartige Solokonzerte und „One-Man-Shows“ mit einem großen Maß an Theater, manchmal in Kostüm. Er inspirierte mehr als vierzig Komponisten, für ihn Werke zu schrei-

ben, darunter Yannis Xenakis, Tõru Takemitsuri, Alfred Schnittke, Michael Nyman, Jan Sandström und Arvo Pärt.

Er besitzt den ehrenhaften Titel des „Prince Consort Professor of Trombone“ des Royal College of Music in London. Darüberhinaus wurde ihm unlängst die Mitgliedschaft in der Königlichen Musikakademie Stockholm angeboten, als dem jüngsten Mitglied, das je für diese Auszeichnung gewählt worden ist.

Das **Symphoniorchester Lahti (Sinfonia Lahti)** wurde 1949 gegründet, um die 1910 von der Gesellschaft der Musikfreunde Lahtis errichteten Traditionen aufrechtzuerhalten. In späteren Jahren entwickelte sich das Orchester unter der Leitung seines Dirigenten Osmo Vänskä (erster Gastdirigent 1985-88, Chefdirigent seit 1988) zu einem der bemerkenswertesten in den skandinavischen Ländern. Für seine Aufnahmen der Fassungen von Sibelius' *Violinkonzert* (BIS-CD-500) und *fünfter Symphonie* (BIS-CD-800) erhielt es den berühmten Gramophone Award und andere internationale Auszeichnungen, für die Gesamtaufnahme der Musik von Sibelius' *Sturm* (BIS-CD-581) den Grand Prix der Académie Charles Cros (1993). Neben der regelmäßigen Tätigkeit bei Symphoniekonzerten, Opernaufführungen und Aufnahmen hat das Orchester ein umfangreiches Entwicklungsprogramm für Kinder- und Jugendmusik.

Die Sinfonia Lahti spielt wöchentliche Konzerte im Konzerthaus Lahti (Architekten Heikki und Kaija Siren, 1954) und in der Kreuzkirche (Alvar Aalto, 1978), in der auch sämtliche Aufnahmen gemacht wurden. Das Orchester erscheint

auch regelmäßig in Helsinki und spielt bei zahlreichen Festivals, darunter dem Helsinki Festival, der Helsinki Biennale (zeitgenössische Musik) und der Internationalen Orgelwoche in Lahti. Das Orchester unternahm Konzertreisen durch Deutschland und Frankreich und spielt regelmäßig in St. Petersburg. Zu den Plänen für die Zukunft gehören Konzerte in anderen europäischen Ländern. Das Symphoniorchester Lahti macht regelmäßige Aufnahmen für BIS.

Osmo Vänskä (geb. 1953) studierte Dirigieren an der Sibelius-Akademie unter der Leitung von Jorma Panula und legte 1979 das Dirigierexamen ab. Außerdem hat er Privatunterricht in London und Berlin-West absolviert und an einem Meisterkurs von Rafael Kubelík in Luzern teilgenommen. Osmo Vänskä ist auch ein hervorragender Klarinetist.

1982 war Osmo Vänskä Sieger im internationalen Wettbewerb junger Dirigenten in Besançon, und hiernach hat er regelmäßig in Finnland, Norwegen und Schweden große Orchester geleitet. Seine Karriere hat auch außerhalb Skandinaviens rasche Fortschritte gemacht, so hat er u.a. in Frankreich, Holland, der Tschechoslowakei, Estland und Japan gearbeitet.

Zum ersten Gastdirigenten des Symphoniorchesters Lahti (Sinfonia Lahti) wurde Osmo Vänskä im Herbst 1985 berufen. Im Herbst 1988 wiederum nahm er seine Tätigkeit als künstlerischer Leiter des Orchesters auf. 1993-95 war er auch Chefdirigent des Isländischen Symphoniorchesters, und ab 1996 ist er Chefdirigent des BBC Scottish Symphony Orchestra. Er macht regelmäßige Aufnahmen für BIS.

En 1986, **Christian Lindberg** et **Jan Sandström** se rencontrèrent à une source chaude en Islande; ce fut le début d'une collaboration extraordinairement fructueuse. Des discussions prolongées sur la musique, le trombone sous tous ses aspects et la philosophie en général préparèrent le chemin menant au maintenant célèbre *Motorbike Concerto* que Christian Lindberg a exécuté devant un public extatique partout au monde. Une version raccourcie du concerto est exécutée sur ce disque qui célèbre les résultats uniques de dix ans de collaboration entre un compositeur et un virtuose du trombone. *A Short Ride on a Motorbike* s'inspire beaucoup du "Crocodiles' Chorus" (Chœur des crocodiles) ainsi que du motif australien (voir pp. 21-24).

Le *Chant de l'empereur* s'inspire d'un passage d'un livre bien connu de tous les Suédois, *Kejsarn av Portugallien* ("L'empereur de Portugallien") de Selma Lagerlöf. "L'empereur" s'endort pour entendre toute la forêt chanter une chanson d'une beauté si étrange qu'"il l'entendit toujours résonner à ses oreilles" (voir pp. 4-6).

Don Quichotte — ou le *Concerto pour trombone no 2* — rend hommage au combat du chevalier errant avec le rationalisme arrogant, reflétant la propre lutte de Jan Sandström contre les conventions de la musique artistique contemporaine. Rien ne semble pouvoir décourager Don Quichotte, "le vainqueur et le perdant de toutes les batailles", de continuer à atteindre cette étoile dans le ciel (voir pp. 7-15).

En 1994, Jan Sandström fit un séjour à Paris. L'un de ses compatriotes là était le peintre suédois Ulf Wahlberg qui est célèbre pour ses toiles décrivant les carcasses d'automobiles américaines des

années soixante. Les deux passèrent de nombreuses heures joyeuses à explorer le Marais ensemble. Plusieurs autres aspects de la vie parisienne laissèrent une impression indélébile sur le compositeur et ils sont reflétés dans les *Variations de Wahlberg* (voir pp. 16-20).

Les illustrations de ce livret sont l'œuvre d'Andrea Lindberg (âgée de 15 ans) qui a une pénétration unique de la musique puisqu'elle a assisté à plusieurs des discussions avec le compositeur dont la célèbre occasion où Christian Lindberg imita le départ d'une Harley Davidson, ce qui donna à Jan Sandström la clé de la structure du *Motorbike Concerto* (p. 24).

Christian Lindberg s'est établi comme le premier tromboniste soliste professionnel de l'histoire de la musique. Il s'est produit avec la plupart des orchestres symphoniques majeurs partout au monde et a enregistré une série de disques sur étiquette BIS.

Christian Lindberg est un artiste aux nombreuses facettes. Non seulement il exécute le répertoire contemporain d'une manière qui force partout la résistance conservatrice, mais encore il est un grand érudit du répertoire baroque qu'il interprète sur des instruments originaux; il joue tout aussi volontiers le répertoire classique que le romantique. De plus, il est un artiste innovateur qui donne des récitals solos uniques et des "one-man-shows" renfermant un élément majeur de théâtre, parfois aussi en costume. Il a également inspiré plus de 40 compositeurs (dont Iannis Xenakis, Tōru Takemitsu, Alfred Schnittke, Michael Nyman, Jan Sandström et Arvo Pärt) à écrire des œuvres spécialement pour lui.

Il détient le titre honorifique de "Prince Consort Professor of Trombone" au Collège Royal de Musique à Londres et il est récemment entré à l'Académie Royale de Musique à Stockholm, le plus jeune membre de son histoire à y être élu.

L'Orchestre Symphonique de Lahti (Sinfonia Lahti) fut fondé en 1949 pour maintenir les traditions de l'orchestre établies en 1910 par la société "Les amis de la musique de Lahti." Sous la direction de son chef Osmo Vänskä (principal chef invité de 1985-88, chef principal de 1988), l'orchestre est devenu, ces dernières années, l'un des meilleurs des pays nordiques. Il a gagné le célèbre *Gramophone Award* et d'autres distinctions internationales pour ses enregistrements des versions originales du *Concerto pour violon* (BIS-CD-500) et de la *cinquième symphonie* (BIS-CD-800) de Sibelius et le Grand Prix de l'Académie Charles Cros (1993) pour son enregistrement complet de *La Tempête* de Sibelius (BIS-CD-581). En plus de donner des concerts symphoniques, des opéras et de faire des enregistrements, l'orchestre propose un programme intensif de développement destiné à la musique pour enfants et pour les jeunes.

La Sinfonia Lahti présente des concerts hebdomadaires au Concert Hall de Lahti (architectes Heikki et Kaija Siren, 1954) et à l'église de la Croix (Alvar Aalto, 1978); c'est aussi dans cette église que l'orchestre fait tous ses enregistrements. La formation est entendue régulièrement à Helsinki et elle a participé à de nombreux festivals dont le festival d'Helsinki, la Biennale d'Helsinki (musique contemporaine) et la Semaine Internationale d'Orgue de Lahti. L'orchestre a fait des tournées en Allemagne et en France en plus de se présenter

régulièrement à Saint-Pétersbourg. Les projets d'avenir incluent des concerts dans d'autres pays européens. L'Orchestre Symphonique de Lahti enregistre régulièrement sur étiquette BIS.

Osmo Vänskä (1953-) a étudié la direction à l'Académie Sibelius avec Jorma Panula et y a obtenu son diplôme en 1979. Il a aussi étudié privément à Londres et à Berlin Ouest et il a pris part au cours de maître de Rafael Kubelík à Lucerne. Osmo Vänskä est également un clarinetiste actif.

En 1982, il gagna le concours de Besançon pour jeunes chefs d'orchestre, après quoi il dirigea les principaux orchestres de Finlande, Norvège et Suède. Sa carrière internationale prit rapidement son essor hors du Nord et Vänskä a travaillé en France, aux Pays-Bas, dans l'ancienne Tchécoslovaquie, en Estonie et au Japon entre autres.

Vänskä a dirigé des opéras au Festival d'opéra de Savonlinna, à l'Opéra Royal de Stockholm et à l'Opéra National de Finlande. Il fut le principal chef invité de l'Orchestre Symphonique de Lahti (Sinfonia Lahti) à l'automne 1985 et, trois ans plus tard, il en devenait le directeur artistique. Il fut chef principal de l'Orchestre Symphonique de l'Islande de 1993 à 1995 et, depuis 1996, il remplit les mêmes fonctions à l'Orchestre Symphonique Ecossais de la BBC. Il enregistre régulièrement sur étiquette BIS.

INSTRUMENTARIUM

Trombone: Prototype of Conn CL with Lindberg New Valve Design and Sterling Silver Bell
Mouthpiece: Christian Lindberg 5 CL

Recording data: 1996-08-12/16 at the Church of the Cross (Ristinkirkko), Lahti, Finland

Balance engineer/Tonmeister: Ingo Petry

Neumann microphones; Studer 961 mixer; Fostex D-10 DAT recorder, Stax headphones

Producer: Robert Suff

Digital editing: Wolfram Schild

Cover text: © Christian Lindberg 1997

German translation: Julius Wender

French translation: Arlette Lemieux-Chéné

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Photograph of Christian Lindberg and Jan Sandström: © Gunnar Staern

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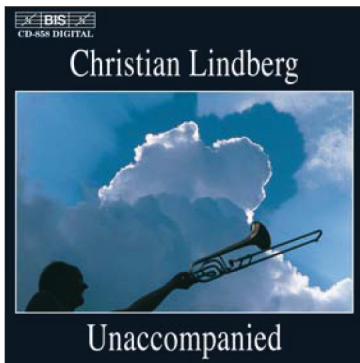
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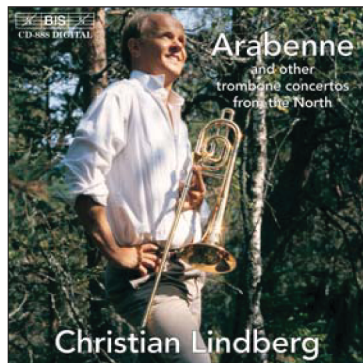
Christian Lindberg and Jan Sandström

Photo: © Gunnar Staern

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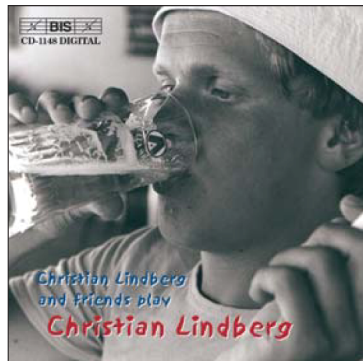
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