



Ib Glindemann (1934–2019)

Concertos

Per Morten Bye, trumpet
Robert Holmsted, trombone

Odense Symphony Orchestra
Conducted by Giordano Bellincampi

	Concerto for Trumpet and Orchestra (1962)	15:53
1	I Allegro con brio	4:26
2	II Andante con sentimento	4:20
3	III Allegro spagnuolo	7:07

	Concerto for Trombone and Orchestra (2017)*	17:17
4	I Allegro giocoso	6:32
5	II Adagio cantabile	5:26
6	III Allegro risoluto	5:19
7	Medley (2020)*	12:23
	<i>Strøget / The Little Mermaid / Adam's Theme / Take Off</i> Arranged by Ib Glindemann and Wolfgang Käfer	

Total: 45:35

* World premiere recordings

A man of supreme musical strength

By Finn Gravesen

When we write about the history of jazz in Denmark some really significant figures stand out from the many good musicians, arrangers and composers of whom Denmark can boast.

One of them is Ib Niels Carl Glindemann Nielsen. He was born in 1934 and died in 2019 after a long life in the service of music. Energetic, hard-working and creative, he was a steady inspiration for those he worked with from his days at the Royal Danish Academy of Music between 1952 and 1956, studying trumpet and starting his first orchestra until his final days on Langeland, composing, arranging and conducting with undiminished strength.

It was jazz – more precisely, big-band-jazz – which played the main part in Ib Glindemann's life, but he

was also a 'serious' composer, as he demonstrated in 1962 when he wrote his first symphony (*In Memoriam Kim Malthe-Bruun*, op. 1). Later the same year, a trumpet concerto (his op. 2) was dedicated to the solo trumpeter, Knud Hovaldt, and in 2017 he wrote a trombone concerto.

Ib Glindemann showed the breadth of his range in 1965 when he wrote music both for a production of Shakespeare's *The Tempest* for the Dallas Theater Center and for a ballet, *Life in Rags*, for the Pantomime Theatre in Tivoli Gardens. Through many years, Ib Glindemann showed his aptitude for arrangement and instrumentation by writing hours of 'functional' background music, 'library music', and music for many Danish documentaries and films, including *Natlogi betalt* (Night Girls, 1957), *Pigen og vandpytten* (The Girl and the Puddle, 1958), *Det tossede paradis* (Crazy Paradise, 1962), *Gudrun* (Suddenly, a Woman!, 1963), *Slottet* (The Castle, 1964), *Pigen og greven*



Ib Glindemann

(*The Girl and the Viscount*, 1966), *Forræderne* (The Traitors, 1983) and *Manden der ville være skyldig* (The Man Who Wanted to Be Guilty, 1990). He also carried out instrumentation for other composers, including Kai Normann Andersen.

It was jazz which stood closest to Ib Glindemann's heart, from the time when he heard Louis Armstrong play in the KB Hall in autumn 1949, when he was 15. As a trumpet student at the Academy of Music, he established his first big-band, *The Skyliners*, in 1950. In 1956 this became the first professional orchestra given an engagement at the National Scala (a concert, variety and dance establishment located opposite Tivoli's main entrance in Copenhagen). In the mid-50s, Ib Glindemann became, almost by accident, part of the new wave of rock 'n roll when his orchestra gave a public concert in the Enghave Park and a young student with ambitions as a singer, Ib 'Rock' Jensen, first came onto the scene. The musicians

in Glindemann's orchestra backed him as well as they could: they knew some good riffs from 'swing'. At the first real rock 'n roll concert in the KB Hall, which took place in October 1956, Ib Glindemann's orchestra relied on the swing repertoire, which lay close to the extroverted, blues-inspired style of rock music. But Glindemann never became a rock musician!

The orchestra toured in Sweden during 1957 with a decidedly big-band repertoire, and at a concert in Hagfors, Ib Glindemann began working with the 18 year old Monica Zetterlund, then a clerk as well as a singer. He immediately hired her to work with his orchestra at the Copenhagen restaurant Exalon, becoming a decisive factor in this singer's artistic life and career.

Between 1958 and 1962, Ib Glindemann worked as head of music of the new 'pirate radio', Radio Mercur, which broadcast pop music and

advertisements from the ship, *Cheetah*, which was anchored in international waters in the Øresund, something entirely new and completely illegal, so the ship had to remain beyond the reach of the police. Glindemann wasn't just the head of music: his orchestra was also the radio station's house orchestra for its first six months, and he composed the station's jingle, its musical identifier, played by three trumpets. Glindemann moved to Jylland in 1962, staying until 1964, restoring and leading Horsens Byorkester, working with a mainly classical repertoire.

In the following years, between 1964 and 1968, Glindemann worked at Danmarks Radio (Danish Broadcasting Corporation), founding Det Nye Radiodanseorkester (The New Radio Dance Orchestra), which was re-named the Danish Radio Big Band in 1967. This was one of Glindemann's most important achievements. Glindemann's skill and energy, as well as his sense for

presenting just the right music, meant that Glindemann soon brought the orchestra up to international standards. In the years which followed he collaborated with musicians including Uffe Karskov, Palle Bolvig, Bjarne Rostvold, Allan Botschinsky, Jesper Thilo, William Schiøpffe, Jørn Elniff, Torolf Mølgaard and the very young Niels-Henning Ørsted Pedersen.

It was especially the arranger and bandleader Stan Kenton who was Glindemann's inspiration. Glindemann used the Kenton orchestra's arrangements, both Bill Holman's and Kenton's own, and made arrangements for his own 20-man orchestra in the particularly effective Kenton style. As an orchestral leader, he brought energetic strength in a form that was friendly, loyal and collaborative.

In his final years, Ib Glindemann lived in the lovely former main building of the Bønnelykke estate in Longelse on Langeland, designed in 1962 by the architect, Mogens

Black-Petersen. In earlier years he had moved many times, including a period abroad from 1968, when he made his home on the ship Global III of Gibraltar (formerly Fyrskib XVI), with his grand piano, a study in the ship's belly and a captain employed to sail him around.

Ib Glindemann's willingness to explore the variety of musical genres and styles available in the hectic Danish and international musical life of his contemporaries made him a little homeless, musically speaking. There is no doubt that his major contribution was in the genre of big-band jazz. He was in a class apart as composer, arranger, promoter and musical inspiration, and Danish big-band jazz regards him as its founding father. But he also had a certain unfulfilled ambition to be a 'serious' composer. He found it very hard to deal with the negative, almost scornful, criticism of his first symphony. The reception it received from the musical Parnassus,

the Academy of Music at which he had studied, was not the recognition he had hoped for. His skill and clever orchestral writing were acknowledged, but the reviewers found it difficult to find anything good to say about the symphony as a whole. Under the signature *Vik.*, a reviewer in a Danish national newspaper, *Berlingske Tidende*, wrote: 'As an overall impression of the two works performed, a trumpet concerto and a symphony, one can say that a strong or individual compositional gift does not live within Ib Glindemann. [...] He is best when he strikes a jaunty tone — and his great opus 2 [...] shows itself to be an extended and heavily worked piece! In *Land og Folk*, Walter Zacharias was a little more obliging: 'Under the headline, 'A special evening with Ib Glindemann' he wrote: '[Ib Glindemann] works like an unworried child of nature who is happy to play with his stuff.'

The cool reception of the young composer's ambitious premiere niggled him his whole life through,

and to the last, he worked, at times night and day, to 'improve' his symphony so that he might receive the acknowledgement he craved.

The solo trumpeter, Royal Danish Orchestra musician Knud Hovaldt, gave Glindemann's **Trumpet Concerto** a brilliant first performance in 1962. It brought the composer significant acknowledgement which was some compensation for the 'wound' he received from the poor reaction to his symphony. Hovaldt performed the concerto several times in the USA, and in 1963 he recorded it for RCA, with Haydn's well known concerto on the other side, both works conducted by Glindemann. As mentioned, Ib Glindemann himself was an academy-trained trumpeter, and Glindemann was undoubtedly happy and proud to see his concerto accepted into the repertoire of many trumpeters of international standing.

The trumpet is associated with celebration, effect, the military and

the circus, and Glindemann's concerto explores this familiar territory. The first movement is brilliant and has cadenzas which present the soloist with opportunities to show off. The slow middle movement shows another side of the instrument, the beautiful lyric, and the third movement's Spanish inspired character is emphasised in ingenious games with the rhythm and barlines, witty and, first and last, virtuosic. The concerto has been performed frequently and has become an established part of the international trumpet repertoire. In a 'hyggelig' private moment, Glindemann once proudly pulled out a letter written to him by the greatest classical trumpeter of them all, the French musician, Maurice André, praising the Trumpet Concerto in warm and friendly terms. The enquiring and ambitious composer treasured this kind gesture.

The **Trombone Concerto** was written in 2017 and embodied a collabora-

tion between Glindemann and the Odense Symphony Orchestra and its principal trombone player Robert Holmsted. It has many traits in common with the Trumpet Concerto. The concerto was especially praised for its brilliant handling of the orchestra and the demanding solo part at its first performance in February 2017.

The first movement opens with a fantasy section that leads quickly to the soloist's entry with a fanfare that sets off a harmonically exciting and colourful passage. The cadenza is, as usual, a short passage intended to show the performer's skill, and we are reminded, at the end of the movement, that this composer has jazz in his veins. The slow second movement leads us to thoughts of Hollywood; its dream sequence hints at George Gershwin, Alfred Newman and Max Steiner. The third movement has the lively character of an encore, with all the brilliance one could hope for in such a piece. A breathless dialogue between the soloist and the orches-

tra is interrupted by a little lyrical episode and a fresh cadenza that closes the movement so the audience can only respond in one way: with deafening applause!

The last work on this release, the **Medley**, is the result of a collaboration with the Odense Symphony Orchestra and the Czech-Danish arranger Wolfgang Käfer. They have gathered four pieces into a suite, linked together and prefaced by an introduction. Käfer and Glindemann had worked together in earlier times, and the pieces collected here are recognisably from the world of programme and film music. The term 'programme music' is usually applied to music which draws a picture of a place, a situation, a person or the like. And so it is with the first movement, *Strøget* (the name of the main shopping street in central Copenhagen). This little waltz for strings allows the composer to draw a sketch of an ordinary day in town: unpreten-

tious, classy and clever. *The Little Mermaid* is from the same drawer, reminding us of the French composer Michel Legrand in its exchanges between flute, piano and strings.

'Medley' is a musicians' name for a sequence of self-standing pieces which are more or less related to each other. The two final numbers in this medley, *Adam's Theme* and *Take Off* both come from films. *Adam's Theme* is a confident and original sketch of the central character of the film *The Man Who Wanted to Be Guilty*, a hypothetical future nightmare based on a novel by Henrik Stangerup, directed by Ole Roos with Jesper Klein in the central role of Adam.

Take Off refers to an aircraft's rise from its runway, and the piece is taken from Glindemann's music for the film, *The Jet Pilots*. It came out in 1961, starring Poul Reichhardt as the experienced pilot and Ebbe Langberg as an upcoming young pilot flying the new jet-hunter from England, the

mighty Gloster Meteor. This unofficial 'honourable march' of the air force is an effective 6/8 march using the full brass band, with jazzy overtones and the tuba as 'walking bass'. It is effective and enjoyable: stand to attention!

When we try to place Ib Glindemann in Danish music history, it is clearly to jazz history that he belongs. His symphonic work and film music are less well known to ordinary listeners despite his music for Danish films having been highly competent and exciting as a whole, which needs an overall description and appraisal. Several of the films were decidedly B-films, though popular in Denmark, but closer knowledge of them shows that his film scores possess a variety of original elements in many kinds of film, and that there are several which might be described as pearls, including *Night Girls*, *The Girl and the Puddle*, directed by Johannes Allen and Bent Christensen, and *The Man Who Wanted to Be Guilty*.

Glindemann's secure handling of the orchestra and his talent for musical characterisation allowed him to compose highly functional music for all these films.

Ib Glindemann's fondness and talent for refined orchestral writing stood him in good stead in his work with so-called 'library' music, that is, small prefabricated pieces of music which could be used for film, plays, radio, advertisements and other contexts. It is impossible to be sure how many times these little pieces of music have been used and the same is true of Glindemann's film music. However, for all of them the same applies, that his contribution to this 'invisible' music is of great and generally unrecognised significance.

He rarely talked about this part of his work, perhaps because it reminded him that his trusting character had carried him into the clutches of some rotten apples in the American branch of the industry. It was also as if he had a feeling that

this important part of his work was not really recognised amongst the elevated circles at home. He was probably right about that. Nonetheless, we are dealing with music for the many – the kind of music that conditions a large part of the experience of film, radio, advertising and so on. This 'invisible' music does not draw attention to itself as music for the concert hall does, and its meaning and effect depends on the artist who created it. And here Ib Glindemann appears as a significant contributor to the genre.

So far as Ib Glindemann's ambition to be recognised as a symphonic composer is concerned, we have touched on the disappointment he felt at the response to his symphony. He may not have been a 'great' symphonist compared to other European classical composers. But he should be measured by another standard: it is within the entertainment music, the 'light' music, 'the little form', of artists

like Robert Farnon, David Firman and Peter Deutsch that Glindemann belongs. His larger scores, recorded for this release, show him working with more substantial forms that were outside his usual scope. There is no doubt that the trombone concerto will, like that for trumpet, become a regular part of the repertoire, with some sections taking their place as popular encores at solo concerts. Ib Glindemann wrote happy, undemanding, festive and effective music. As the man, so his music.

Finn Gravesen, 2021

The trumpeter **Per Morten Bye** was born and grew up in Trondheim, Norway, and attended the Royal Danish Academy of Music, where his teachers were Ole Andersen and Kurt Pedersen. At 19 he joined the Aarhus Symphony Orchestra, while also playing chamber music with the Aarhus Brass Quintet and Århus Sinfonietta. In 1996 he became principal trumpeter in the Royal Danish Orchestra, a position he also held in the Malaysian Philharmonic Orchestra for a year from 2001. Per Morten Bye has been principal trumpeter with the Odense Symphony Orchestra since 2007. He has taught at the Royal Academy of Music, Aarhus/Aalborg and the Royal Danish Academy of Music, and is a lecturer at the Danish National Academy of Music. As a soloist, Per Morten Bye has appeared with many of the Danish and Norwegian symphony orchestras, as well as performing church concertos with many of the leading Danish organists.

The trombone player **Robert Holmsted** trained at the Royal Danish Academy of Music, where his teacher was Torbjörn Kroon, from 1989, and graduated from the Danish National Academy of Music in 1996. He joined the Odense Symphony Orchestra as second trombone player in 1992, stepping up to principal trombone player in 1994. Robert Holmsted has frequently appeared as a soloist with the Odense Symphony Orchestra, and is a busy chamber musician. He has participated in many international competitions as a soloist, winning second prize in Concorso Internazionale Giovani Concertisti in 2000. Since 2003 he has taught at the Danish National Academy of Music. In 2017, he gave the first performance of Ib Glindemann's Trombone Concerto with the Odense Symphony Orchestra.

Odense Symphony Orchestra is one of Denmark's five regional orchestras. The orchestra was founded in 1946, but its roots go back to around 1800. From being a theatre orchestra that also played symphonic music, the orchestra today appears as a modern symphony orchestra with a high level of activity. The orchestra's repertoire has a wide range and covers everything from film concerts, chamber music and family concerts to the great symphonic works and opera, such as Richard Wagner's *Der Ring des Nibelungen*. Odense Symphony Orchestra had 22 musicians at its founding but has grown to 73 permanent musicians over the years, from Denmark and all over the world. The orchestra performs around 100 concerts a year. The majority of the concerts take place in the Carl Nielsen Hall in Odense's Concert House, but the orchestra tours throughout Denmark and the rest of the world.

Giordano Bellincampi is the Music Director of the Auckland Philharmonia and teaches at the Royal Danish Academy of Music in Copenhagen. With an enormous repertoire embracing classical, romantic and contemporary music, Giordano Bellincampi is particularly celebrated for his prowess in the Central European, Italian and Scandinavian symphonic traditions, and for his interpretations of significant choral and vocal works. He enjoys regular relationships as a guest conductor with many orchestras around the world, particularly in Scandinavia and Europe, including the Royal Stockholm, Rotterdam and Royal Flemish Philharmonic Orchestras and the St Petersburg Symphony, but also in North America, Asia and Australia. Also, he served as a member of the Danish Radio Big Band as bass trombone player from 1991-1996. In 2020 he was named Conductor Laureate of Kristiansand Symphony Orchestra in Norway.

Manden med det suveræne musikalske overskud

Af Finn Gravesen

Når man skal skrive dansk jazzhistorie, er der nogle meget store fyrtårne, som rager op mellem alle de mange gode musikere, arrangører og komponister, Danmark kan prale af.

Et af dem er Ib Glindemann – eller Ib Niels Carl Glindemann Nielsen, som var hans fulde navn. Han blev født i 1934 og døde i 2019 efter et langt liv i musikkens tjeneste. Energisk, flittig og kreativ var han en stadig inspiration for sine omgivelser, lige fra han i 1952-56 studerede trompet på konservatoriet og startede sit første orkester, til han på sine gamle dage på Langeland komponerede, arrangerede og dirigerede med uformindsket kraft.

Det var jazzen – nærmere betegnet bigband-jazzen – som spillede

hovedrollen i Ib Glindemanns liv, men han ville også være 'seriøs' komponist, hvilket han demonstrerede tidligt, da han i 1962 skrev sin første symfoni (*In Memoriam Kim Malthe-Bruun*, op. 1) og samme år en trompetkoncert (op. 2) – tilegnet solotrompetisten Knud Hovaldt. Hertil kom i 2017 en basunkoncert.

Sin alsidighed demonstrerede Ib Glindemann tillige ved i 1965 at skrive scenemusik til Shakespeares *The Tempest* (Stormen) til Dallas Theatre Centre og samme år til balletten *Liv i kludene* på Pantomime-teatret i Tivoli. Igennem mange år viste Ib Glindemann sit nemme ved at arrangere og instrumentere ved at skrive kilometervis af 'funktionel' underlægningsmusik, såkaldt 'library music', og filmmusik til mange danske dokumentar- og spillefilm, blandt andre *Natlogi betalt* (1957), *Pigen og vandpytten* (1958), *Det tossede paradys* (1962), *Gudrun* (1963), *Slottet* (1964), *Pigen og greven* (1966), *Forræderne* (1983)

og *Manden der ville være skyldig* (1990). Hertil kom instrumentering for andre komponister, blandt andre Kai Normann Andersen.

Men det var altså jazzen, der stod Ib Glindemanns hjerte nærmest – lige fra han som 15-årig hørte Louis Armstrong i KB Hallen i efteråret 1949. Herfra kom der fart på. Som trompetstuderende på Det Kongelige Danske Musikkonservatorium etablerede han i 1950 sit første bigband, *The Skyliners*. I 1956 blev de som professionelt orkester hyret til engagement i National Scala (et koncert-, varieté- og danseetablissement over for Tivolis hovedindgang i København). Midt i 50'erne blev Ib Glindemann nærmest ved en tilfældighed en del af den nye rock'n'roll-bølge, idet hans orkester spillede ved en offentlig koncert i Enghaveparken og en ung lærling med sangambitioner, Ib 'Rock' Jensen, entrede scenen for at give den som rocksanger. De tilstedeværende musikere fra Glindemanns orkester bakkede ham op så godt, de

kunne – de kendte jo nogle gode riffs fra swingmusikken. Ved den første egentlige rock'n'roll-koncert i KB Hallen i oktober 1956 medvirkede Ib Glindemanns orkester med et swing-repertoire, som lå tæt op ad rockens udadvendte, blues-inspirerede stil. Rockmusiker blev Glindemann dog aldrig!

Med et decideret bigband-repertoire turnerede orkesteret i 1957 i Sverige, og ved en koncert i Hagfors kom Ib Glindemann i forbindelse med den 18-årige kontorist og sangerinde Monica Zetterlund, som han straks hyrede og tog med til København til et job med orkesteret på restaurant Exalon. På den måde blev han en afgørende faktor i denne fremragende sangerindes kunstneriske liv.

I 1958-62 var Ib Glindemann musikchef på den nye 'pirat-radio' Radio Mercur, som illegalt sendte popmusik fra skibet *Cheetah* i internationalt farvand i Øresund – noget helt nyt og meget forbudt. Derfor måtte skibet

ligge uden for politiets rækkevidde. Ikke alene var Glindemann musikchef, hans orkester var tillige radioens husorkester det første halve år, og han komponerede selv radioens kendingssignal for tre trompeter. I 1962-64 flyttede Ib Glindemann til Jylland og blev ansat som genskaber og leder af Horsens Byorkester. Det blev nogle år med et overvejende 'klassisk' repertoire.

Efterfølgende, i årene 1964-68, arbejdede Glindemann i Danmarks Radio, hvor han grundlagde Det Nye Radiodanseorkester – i 1967 omdøbt til Danmarks Radios Big Band. Denne indsats må betragtes som Glindemanns væsentligste. Med sin dygtighed og energi og med sans for at ansætte de rigtige musikere fik Glindemann snart bragt dette orkester op på internationalt niveau. Det var folk som Uffe Karskov, Palle Bolvig, Bjarne Rostvold, Allan Botschinsky, Jesper Thilo, William Schiøpffe, Jørn Elniff, Torolf Mølgaard og den meget unge Niels-Henning Ørsted

Pedersen, som fulgte Glindemann i årene efter.

Det var især i arrangøren og orkesterlederen Stan Kenton, Glindemann hentede sin inspiration. Han brugte Kenton-orkesterets arrangementer – ikke mindst Bill Holmans og Kentons egne – og arrangerede selv i den særlige, effektive Kenton-stil med 20-mands besætning i orkesteret. Som orkesterleder var Glindemanns særkende en meget energisk, kraftfuld stil og en venlig, loyal og kammeratlig omgangsform.

I sine sidste år boede Ib Glindemann i den smukke tidligere hovedbygning til gården Bønnelykke i Løngelse på Langeland, tegnet i 1962 af arkitekten Mogens Black-Petersen. Tidligere havde han haft mange skiftende adresser. Blandt andet var han i en del år fra 1968 bosat i udlandet – i perioder på den måde, at han indrettede sin faste bopæl i skibet Global III of Gibraltar (tidligere Fyrskib XVI), hvor han havde sit flygel

og arbejdsværelse i skibets bug og en fast kaptajn til at sejle sig rundt.

Ib Glindemanns shoppen rundt i en mangfoldighed af musikalske genrer og stilarter og den næsten hektiske omkringfaren i det danske og internationale musikliv gjorde ham lidt musikalsk hjemløs. At hans store indsats lå i bigband-jazzen, er der slet ingen tvivl om. Som komponist, arrangør, igangsætter og musikalsk inspirator var han i særklasse, og dansk bigband-jazz betragter ham fuldt fortjent som sin stamfader. Men han havde en i en vis forstand ulyksalig ambition om også at være 'seriøs' komponist. Det gik ham meget hårdt på, at hans første symfoni blev så negativt – nærmest hånligt – modtaget af det musikalske parnas, som han kendte fra konservatoriet, og hvis anerkendelse han angledede efter. Han fik anerkendelse for sit håndslag og sit dygtige orkesterarbejde, men anmelderne havde svært ved at finde noget godt at sige om symfonien som helhed. I Berlingske

Tidende skrev signaturen *Vik*, blandt andet: "Som sammenfattende indtryk af de to opførte værker, en trompetkoncert og en symfoni, kan siges så meget, at en stærk eller selvstændig kompositorisk begavelse bor der ikke i Ib Glindemann. [...] Bedst er han, når han anslår den friskfyragtige tone – og hans store opus 2 [...] viste sig at være et langstrakt og tungt arbejdende værk [...]". I Land og Folk var Walter Zacharias noget mere imødekommende: Under overskriften *Mærkelig aften med Ib Glindemann* skriver han blandt andet: "[Ib Glindemann] virker som et ubekymret naturbarn, der glad leger med sit stof".

Denne kølige modtagelse af den unge komponists ambitiøse premiere knugede ham gennem hele livet, og til det sidste arbejdede han – undertiden nat og dag – på at 'forbedre' symfonien, så han endelig kunne få den anerkendelse, som han bad om.

Med solotrompetist, kongelig kapelmusikus Knud Hovaldt fik

Glindemanns **trompetkoncert** i 1962 en brillant førsteopførelse, som gav komponisten en betydelig anerkendelse og hermed et vigtigt plaster på 'symfoni-såret'. Siden spillede Hovaldt flere gange trompetkoncerten i USA, og i 1963 indspillede han den for det amerikanske plademærke RCA (med Haydns berømte trompetkoncert på den anden side og begge værker dirigeret af Glindemann selv). Ib Glindemann var som nævnt konservatorieuddannet trompetist, og at mange trompetister af internationalt format fik koncerten på deres repertoire, gjorde ham selvfølgelig glad og stolt.

Trompeten forbindes med fest, effekt, militær og cirkus. Og sådan lægger Glindemanns koncert da også fra land. Første sats er brillant og med kadencens mulighed for særlig show-off. Den langsomme midtersats viser en anden side af instrumentet – det smukt lyriske. Og med thirdsatsens spansk-inspirerede karakter understreges i legen med taktarter

det finurlige, vittige og først og sidst virtuose.

Koncerten er indspillet flere gange og er blevet en fast del af det internationale trompetrepertoire. I en hyggelig privat stund fremdrog Glindemann engang med stolthed et brev til ham fra den største klassiske trompetist af dem alle, franskmænden Maurice André, som roste trompetkoncerten i varme vendinger. Det var et vigtigt klenodie for denne søgende og ambitiøse komponist.

Basunkoncerten fra 2017, som er et resultat af et samarbejde mellem Glindemann og Odense Symfoni-orkester og dets solobasunist Robert Holmsted, har mange træk fælles med trompetkoncerten. Ved førsteopførelsen med orkesteret i februar 2017 blev koncerten særligt fremhævet for sin virtuose orkesterbehandling og den spændende solostemme.

Efter en fantasiåbning af første sats er solisten straks på scenen

med en fanfare, som åbner for et harmonisk spændende og farverigt forløb. Kadencen er som altid stedet, hvor solisten viser, hvad han eller hun kan. Og til slut bliver vi mindet om, at komponisten har jazzen i blodet. Den langsomme andensats leder med sin drømmesekvens tanken hen på Hollywood med koryfæer som George Gershwin, Alfred Newman og Max Steiner. Tredje sats er et decideret 'ekstranummer' med al den brillans, man kan forlange. I en hæsblæsende dialog mellem solist og orkester, afbrudt af et lille lyrisk mellemspil og en frisk kadence, slutter koncerten, så der kun kan reageres på én måde: med øredøvende bifald!

Det sidste 'værk' på denne udgivelse, Glindemanns **Medley**, er blevet til i samarbejde med den tjekkisk-danske arrangør Wolfgang Käfer, som Odense Symfoniorkester bad samle de fire satser til en helhed og forsyne dem med introduktion og overgange. Käfer og Glindemann

havde tidligere arbejdet sammen, og her er tale om programmusik og filmmusik i traditionel forstand. Betegnelsen 'programmusik' bruges almindeligvis om musik, som tegner et billede af et sted, en situation, en person eller lignende. Og det er det, første sats, *Strøget*, gør. Med denne lille vals for strygere tegner komponisten en impressionistisk skitse af en hverdag i byen. Fordringsløst, fint og fermt. *The Little Mermaid* er mere fra samme skuffe og kan på sine steder i sammensillet mellem fløjte, klaver og strygere bære mindelser om franske Michel Legrand.

'Medley' er i musiksproget betegnelsen for et musikstykke sammensat af flere selvstændige stykker med større eller mindre forbindelse. De to sidste numre i dette medley, *Adam's Theme* og *Take Off* er rendyrket filmmusik. *Adam's Theme* stammer fra filmen *Manden der ville være skyldig* fra 1990, et fremtidsmareridt efter en roman af Henrik Stangerup, instrueret af Ole Roos og med Jesper Klein i

hovedrollen som Adam. En stilsikker og original musikalsk persontegning.

Fænomenet 'take off' er den tekniske betegnelse for en flyvemaskines start fra landingsbanen. Og *Take Off* stammer da også fra Glindemanns musik til filmen *Jetpiloter* fra 1961 med Poul Reichhardt som den erfarne og Ebbe Langberg som den unge pilot på vej i de nye jetjagere – de engelske Gloster Meteor. Denne uofficielle 'Flyvevåbnets honnør-march' er en effektiv 6/8-march med hele brassbandets udtræk og jazzy overtoner med tubaen som 'walking bass'. Effektivt og flot. Man må op at stå!

Når man skal forsøge at placere Ib Glindemann i dansk musikhistorie, er det selvfølgelig i jazzhistorien, han fylder mest. Hans symfoniske arbejder vil fylde mindre og hans filmmusik ikke ret meget i den almene bevidsthed, til trods for at hans musik til de mange danske film udgør en yderst kompetent og meget spændende

helhed, som kalder på en samlet beskrivelse og vurdering. En del af filmene er deciderede B-film, danske folkekomedier, men ved nærmere bekendtskab viser hans filmpartiturer sig at rumme en mangfoldighed af originale og spidsfindige lydsider til mange slags film – også deciderede perler som for eksempel *Natlogi betalt* og *Pigen og vandpytten*, instrueret af henholdsvis Johannes Allen og Bent Christensen, samt *Manden der ville være skyldig*. Det var takket være sin sikre orkesterbehandling og sit talent for musikalsk karaktertegning, at Ib Glindemann kunne komponere så velfungerende musik til alle disse film.

Ib Glindemanns faible og talent for raffineret orkesterarbejde kom ham også til gode i hans arbejde med såkaldt 'funktionel' underlægningsmusik eller 'library music', det vil sige små præfabrikerede musikstumper til brug for film, hørespil, radio, reklame med videre. Det er ikke godt at vide, hvor mange timer alle disse stumper

stemningsmusik fylder i alt. Men for dem alle gælder det samme som for Glindemanns filmmusik: Hans bidrag til denne 'usynlige' musik er af stor og almindeligvis uerkendt betydning.

Selv talte han sjældent om denne del af sit virke. Måske fordi det gav ham mindelser om, hvordan hans tillidsfulde væsen havde bragt ham i kløerne på nogle brodne kar i den amerikanske del af branchen. Det var tillige, som om han havde en fornemmelse af, at denne vigtige virksomhed ikke rigtig blev regnet for noget på de bonede gulve herhjemme. Og det havde han jo nok ret i. Men vi har at gøre med musik til de mange – den musik, som betinger en stor del af oplevelsen af film, radio, reklame med videre. Denne 'usynlige' musik gør ikke opmærksom på sig selv, som musik i koncertsalen gør det, og dens betydning og effekt afhænger af den kunstner, der har skabt den. Og her fremstår Ib Glindemann som en af de betydelige.

Hvad angår Ib Glindemanns ambition om at blive anerkendt som symfoniker har vi allerede berørt de skuffelser, som fulgte med. Tilbage står der, at han ikke var en stor symfoniker målt med standarden i europæisk 'klassisk' musik. Men målestokken er forkert. Det er i underholdningsmusikken, den 'lette' musik, 'den lille form', som den kendes fra kunstnere som Robert Farnon, David Firman og hjemlige Peter Deutsch, han skal finde sin plads. Hans store partiturer, som de er realiseret på denne udgivelse, er ikke hans hjemmebane, men de er på niveau. Og der er ikke meget tvivl om, at det vil gå basunkoncerten, som det er gået trompetkoncerten: den vil blive en del af de store solisters faste repertoire, og dele af den vil komme til at optræde som ekstranummer ved diverse solokoncerter. For var der noget, Ib Glindemann kunne, så var det at skrive glad, udadvent, festlig og velfungerende musik. Som manden således hans musik.

Finn Gravesen, 2021

Trompetisten **Per Morten Bye** er født og opvokset i Trondheim i Norge og uddannet på Det Kongelige Danske Musikkonservatorium med Ole Andersen og Kurt Pedersen som lærere. Som 19-årig blev han ansat i Aarhus Symfoniorkester og spillede samtidig kammermusik i Århus Messingkvintet og Århus Sinfonietta. I 1996 blev han ansat som 1. solotrompetist i Det Kongelige Kapel, en stilling han også havde et enkelt år i Malaysias Filharmoniske Orkester fra 2001. Siden 2007 har Per Morten Bye været ansat som 1. solotrompetist i Odense Symfoniorkester. Han har sideløbende undervist på Det Jyske Musikkonservatorium og Det Kongelige Danske Musikkonservatorium – i dag er han studieadjunkt ved Syddansk Musikkonservatorium. Per Morten Bye har som solist optrådt med mange af de danske og norske symfoniorkestre, og han har spillet kirkekoncerter med mange af de førende danske organister.

Basunisten **Robert Holmsted** er uddannet på Det Kongelige Danske Musikkonservatorium i 1989 med Torbjörn Kroon som lærer. I 1992 blev han ansat som 2. basunist i Odense Symfoniorkester og overtog i 1994 pladsen som solobasunist. Som solist debuterede han fra Syddansk Musikkonservatorium i 1996. Robert Holmsted har ofte været solist med Odense Symfoniorkester. Han er desuden flittig kammermusiker og har som solist deltaget i mange internationale konkurrencer – i 2000 vandt han 2. prisen i Concorso Internazionale Giovani Concertisti. Siden 2003 har han undervist på Syddansk Musikkonservatorium. I 2017 uropførte Robert Holmsted Ib Glindemanns basunkoncert med Odense Symfoniorkester.

Odense Symfoniorkester er et af Danmarks fem landsdelsorkestre. Orkestret blev grundlagt i 1946, men dets rødder går helt tilbage til omkring år 1800. Orkestret, oprin-

deligt et teaterorkester som også spillede symfonisk musik, fremstår i dag som et moderne symfoniorkester med et højt aktivitetsniveau. Odense Symfoniorkestres repertoire er bredt og dækker over alt fra filmkoncerter, kammermusik og familiearrangementer til de store symfoniske værker og opera, blandt andet Richard Wagners *Nibelungens ring*. Odense Symfoniorkester havde ved grundlæggelsen 22 musikere, men er i årenes løb vokset støt og har nu 73 fastansatte medlemmer fra både Danmark og resten af verden. Orkestret giver årligt omkring 100 koncerter. Størstedelen af koncerterne foregår i Carl Nielsen Salen i Odense Koncerthus, men orkestret turnerer også i Danmark og resten af verden.

Giordano Bellincampi er chefdirigent for Auckland Philharmonia Orchestra i New Zealand og underviser desuden i direktion på Det Kongelige Danske Musikkonservatorium i København.

Med et enormt repertoire, der favner klassisk, romantisk og ny musik, er Giordano Bellincampi især rost for sit arbejde i det centraleuropæiske, italienske og skandinaviske symfoniske repertoire og for sine fortolkninger af centrale kor- og vokalværker. Han er en hyppig gæst hos mange orkestre rundt om i verden, særligt i Skandinavien og Europa, herunder Stockholm Filharmonikerne, Rotterdam Filharmonikerne, Det Kongelige Flamske Orkester og Skt. Petersborg Symfonikerne samt orkestre i Nordamerika, Asien og Australien. Han spillede desuden basbasun i Danmarks Radios Big Band fra 1991-96. I 2020 blev Giordano Bellincampi udnævnt til æresdirigent for Kristiansand Symfoniorkester i Norge.

DDD

Recorded at Carl Nielsen Salen, Odense Koncerthus, on 20-23 May, 2019

Recording producer: Sean Lewis

Sound engineer: Sean Lewis

Editing, mix and mastering: Sean Lewis

Medley:

Recorded at Odense Koncerthus, on 25 September, 2020

Recording producer: Mette Due

Sound engineer: Mette Due

Editing: Mette Due

Mix: Mette Due and Preben Iwan

SACD Mastering: Ragnheiður Jónsdóttir

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- 2 II Andante con sentimento 4:20
- 3 III Allegro spagnuolo 7:07

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- 4 I Allegro giocoso 6:32
- 5 II Adagio cantabile 5:26
- 6 III Allegro risoluto 5:19
- 7 Medley (2020) * 12:23

Strøget / The Little Mermaid / Adam's Theme / Take Off

Arranged by Ib Glindemann and Wolfgang Käfer

* World premiere recordings

Per Morten Bye, trumpet

Robert Holmsted, trombone

Odense Symphony Orchestra

Conducted by Giordano Bellincampi