


Ole Schmidt

Brass Concertos



Gábor Tarkövi
Jesper Busk Sørensen
Jens Bjørn-Larsen
Stefan Dohr

Aalborg Symphony Orchestra
Giordano Bellincampi

Ole Schmidt (1928-2010)

Brass Concertos

Gábor Tarkövi, trumpet

Jesper Busk Sørensen, trombone

Jens Bjørn-Larsen, tuba

Stefan Dohr, horn

Aalborg Symphony Orchestra

Conducted by Giordano Bellincampi

1 **Pièce Concertante, Op. 19** (1964) 11:43
For trumpet and trombone, strings, harp, percussion and celeste

Concerto for Tuba and Orchestra (1975) 15:29

2 I Allegro moderato 6:48

3 II Lento 5:33

4 III Allegro giusto 3:08

Concerto for Horn and Chamber Orchestra (1966) 16:00

5 I Largo 7:16

6 II Allegro giusto 8:44

Total 43:14

Shadow games

By Andrew Mellor

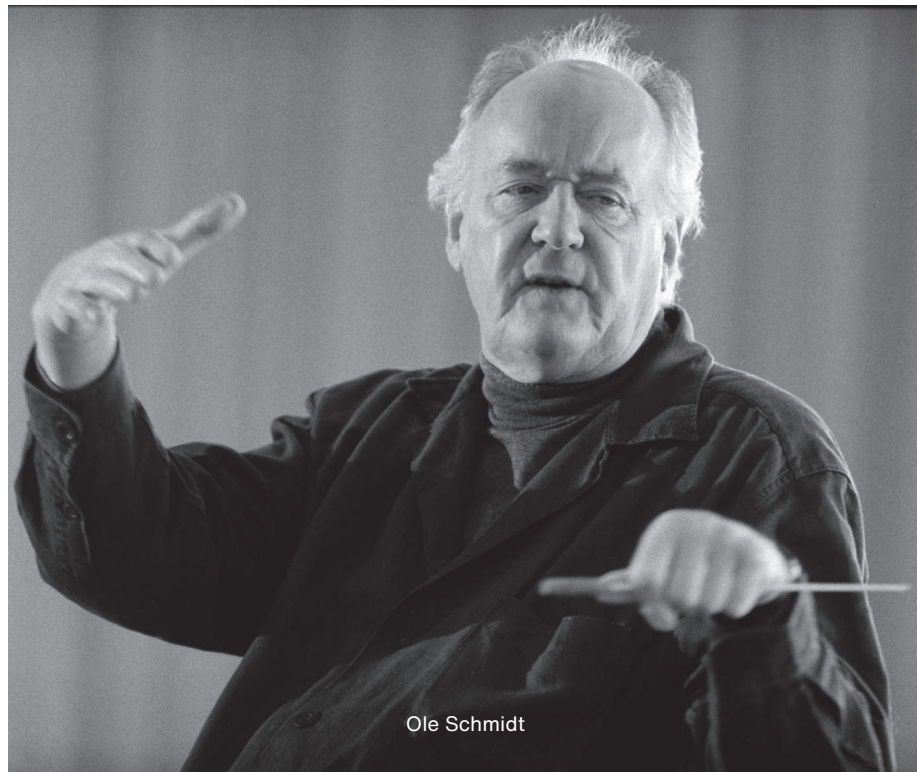
Ole Schmidt was one of Nordic music's great polymaths, and one of the first Danish musicians to pursue a conducting career outside the country. His pioneering recordings of Carl Nielsen's symphonies made with the London Symphony Orchestra in the early 1970s have often obscured his huge musical versatility, which ranged from work as a jazz pianist to the writing of music for stage and screen.

Schmidt studied piano, conducting and composition at the Royal Danish Academy of Music in Copenhagen where his teachers included Vagn Holmboe, Finn Høffding and Niels Viggo Bentzon. Shortly after his official debuts as composer and conductor in 1955 his dance work *Feber* ('Fever') was staged at the Royal Danish Ballet, leading to a six-year

contract as the company's resident conductor from 1959.

Schmidt was later chief conductor of the Hamburg Symphony Orchestra, and the Aarhus Symphony Orchestra and associated with the Danish National Chamber Orchestra. He also served as permanent guest conductor at the Royal Northern College of Music in Manchester and principal guest conductor of the Toledo Symphony in Ohio. In Denmark, he championed the music of Bentzon, Karl Aage Rasmussen and others and conducted the first public performance of Rued Langgaard's apocalyptic opera *Antikrist*, subsequently issued on record by EMI.

Ole Schmidt was a man of considerable physical presence whose strength of personality and fiery rehearsal room temperament often overstepped codes of conduct in restrained Scandinavia. His outspokenness on matters of cultural politics, together with his sharp wit, made him as many enemies as friends. His music was just as unbuttoned. Influ-



Ole Schmidt

enced by Bartók, Stravinsky and the French school and underpinned by a certain Nordic clarity, it combines rhythmic energy, high concentration, elemental expressivity and deadpan humour.

Schmidt studied conducting with Sergiu Celibidache and Rafael Kubelík. His experience on the podium gave him the inside track on the working of the orchestra, bringing refinement and pragmatism to his larger scores while equipping him with the ability to write quickly. Fore-shadowing the career of the Finnish composer Kalevi Aho, Schmidt relished the opportunity to write concertante works for instruments not used to appearing in such context – in addition to the works included here, his oeuvre includes concertos for guitar, accordion and flute. His circa 200 completed works also include notable ballet scores and string quartets, as well as silent film soundtracks, choral works and miscellaneous symphonic and chamber works.

The title page of Schmidt's **Pièce Concertante, Op. 19** (1964), labels a score 'for trumpet and trombone, strings, harp, percussion and celeste.' The parallels with Bartók's seminal *Music for Strings, Percussion and Celeste* (1936) are obvious not only in the work's scoring and textures but also in its nervous, flexible rhythmic disposition.

Schmidt's experience in jazz may well have informed his decision to place a trumpet and trombone in the foreground of the piece. In reality, the entire ensemble is one of soloists, with a bustling concerto grosso atmosphere to the score and a consistent good humour that recalls the work of Knudåge Riisager – perhaps the most French-influenced of all Danish composers of the mid-twentieth century. The sharpness of the ensemble piano underscores Schmidt's light-footed gameplay and rhythmic drive.

Ole Schmidt exploits the contrast in register and character that exists

between his two brass soloists, but manages to bind them tightly together at the same time as they present and develop the same musical material. Sometimes they sound as one; sometimes they are locked in garrulous conversation, finishing one another's sentences or hocketing a melody like a tennis ball rallied between two players. Towards the end of the piece they dance a grand cadenza together, prefacing a coda that moves from guarded mystery to an exuberant flourish.

Schmidt was determined to provide substantial concerto scores for soloists whose instruments had hitherto been overlooked by the repertoire. His **Concerto for Tuba and Orchestra** (1975) was dedicated to the Swedish tuba player Michael Lind, who premiered it in 1975, two years before he became the principal tuba player of the Royal Stockholm Philharmonic Orchestra.

Having conducted hundreds of orchestral scores, Schmidt knew

how the tuba had been used – and misused – by other composers. In this concerto, he was determined to explore its full expressive and technical capabilities. The soloist is asked to dispatch rapid runs and intricate patterns to prove their agility, while also indulging the tuba's more characteristically haunting, heavy lyricism. Schmidt, however, never forces the instrument to be something it isn't.

With its unorthodox scoring of winds and only low strings, his concerto could be said to reside in the same shadows as its solo instrument. A sense of the Noir hangs over its confrontational chase-down of an opening movement egged on by a snare drum, its contemplative slow movement trading in glassy nocturnal harmonies and traced counterpoint, and even its brittle and coy final Allegro giusto in which a three-in-a-bar metre is skewed by displacing accents.

Schmidt achieves that by treating his solo instrument as one of subtlety

rather than lumbering obviousness. It plays a philosophical cadenza in the first movement, prefaced by an altitudinous solo flute, and in the second movement climbs high with its touching melody and joins solo cello and bassoons in respectful duets. With triple-tonguing and glissando techniques, its last word is jocular.

Schmidt's **Concerto for Horn and Chamber Orchestra** (1966) falls neatly into two halves: the first movement marked Largo is by turns mournful and tensile; the second, marked Allegro giusto, is mobile and intrigue-fuelled. The score opens with an imposing monologue for the soloist, its broad spread spiked by stinging chromatic notes. This soon gives way to a funereal-style procession over which the concerto's first subject is laid by the horn.

Later in the movement, pitch-bending timpani notes coax soloist and orchestra into an intense stand-off which sees the first subject

wrenched to pieces by the ensemble. Playing a miniature cadenza recalling the broad tessitura of its opening monologue, the horn at last appears to let some light and air in to the music before the funereal strings return it to darkness.

The formidable atmosphere is punctuated, if not broken, by the percussive orchestra's introduction to the second movement. Gradually, this bustling music sheds the darkness of that which went before, preparing the ground for the arrival of a horn in rather better spirits. The orchestra tracks the horn's melodic material like a shadow – a classic Schmidt technique – generating ever more exuberance and energy until it can muster no more.

A meditative horn solo, with hand-stopped mirror responses like resounding echoes, sees the soloist muster again, with the orchestra's help, for an energetic solo cadenza that includes references to both the first and second subjects as

well as braying glissandos and ominous, repeated falling semitones. A celebratory, almost victorious rendition of the main theme, with the orchestra in full support, appears to banish dark thoughts once and for all.

In **Gábor Tarkövi's** family, many played brass instruments, inspiring the young Gábor Tarkövi, who had already learned piano and clarinet, to switch to the trumpet, especially as he could then play in the family band at weddings. Early on, he realized that he wanted to become an orchestral musician. So he began his studies at the conservatory in Győr, later transferring to the Franz Liszt Music Academy of Budapest. First engagements took Gábor Tarkövi to the Württemberg Philharmonic of Reutlingen and, as principal trumpet, to the Berlin Symphony Orchestra and the Bavarian Radio Symphony Orchestra. Since 2005 he has held that position with the Berliner Philharmonic. Along with his activities in the orchestra, he is a member of the Austrian ensemble Pro Brass and the Austrian Brass Connection. As a chamber player and soloist, Gábor Tarkövi appears in many European countries, the USA and Japan, and he also gives regular

masterclasses in Hungary, Germany, Austria and Switzerland. Since 2018 Gábor Tarkövi has been Professor for Trumpet at the Berlin University of the Arts.

Jesper Busk Sørensen's first instrument was the euphonium, but he decided to take up the trombone because he loved its warm, opulent tone. He was so taken with its versatility as one of the orchestra's most powerful yet mellowest instruments. Jesper Busk Sørensen has been a member of the Berlin Philharmonic since 2009 and has toured most of the world as an orchestra musician, soloist, and as a guest teacher at various music conservatories. He graduated from the Royal Music Academy of Music, Aarhus in 2005. In addition, he undertook further training with Chicago Symphony Orchestra trombonist Michael Mulcahy at Northwestern University in Evanston, Illinois. His first professional engagement was in 2002 as

second trombone – later becoming principal – of the Aarhus Symphony Orchestra. As a chamber player, Jesper Busk Sørensen is a member of the Danish Trombone Quartet, which has given the world premiere of several contemporary works. He is also a member of the Berlin Philharmonic Brass. Jesper Busk Sørensen was appointed Honorary Professor at the Royal Danish Academy of Music in 2015.

Jens Bjørn-Larsen is one of the most sought-after tuba soloists globally and a highly appreciated and successful teacher of brass instruments. Winning the first prize at the Concours International d'Execution Musicale in Geneva in 1991 marked the beginning of an exceptional career as a tuba soloist for Jens Bjørn-Larsen. He was awarded first prize in the Nordic Soloist Competition, the Grand Victor Borge Award, the Japanese Bunkamura Prize and the European

Juventus Award. From 1987 until 2005, he held the position of principal tubist of the Danish National Symphony Orchestra and is now an associate member of the Chamber Orchestra of Europe. He teaches at the Royal Danish Academy and the Malmö Academy of Music. In 2002 he was appointed professor at the Hanover University of Music. For several years, he was also the visiting tutor of tuba at The Royal Northern College of Music in Manchester. As a soloist and orchestra musician, Jens Bjørn-Larsen has appeared in countless recordings.

Horn player **Stefan Dohr** is an acclaimed soloist, chamber and orchestra musician. He studied in Essen and Cologne and started his professional career at the age of 19 as the principal horn of the Frankfurt Opera. He occupied the same position with the Bayreuth Festival Orchestra, the Orchestre Philharmonique de Nice and the Deutsches Symphonie-

Orchester Berlin. Stefan Dohr has been the principal horn of the Berlin Philharmonic since 1993. As a soloist, he has worked with many celebrated conductors, including Daniel Barenboim, Bernard Haitink, Christian Thielemann, Ingo Metzmacher and Daniel Harding, as well as Claudio Abbado. His repertoire covers all eras and includes composers such as Herbert Willi, Toshio Hosokawa, Wolfgang Rihm and Hans Abrahamsen, who have written new works for him. His chamber music partners comprise the pianists Maurizio Pollini, Lars Vogt and Kirill Gerstein, the violinists Kolja Blacher and Guy Braunstein and the tenors Ian Bostridge and Mark Padmore. Stefan Dohr is also a member of the Berlin Philharmonic Octet and the Ensemble Wien-Berlin. He appears regularly in international chamber music festivals and is invited to give masterclasses throughout the world.

Aalborg Symphony Orchestra was founded in 1943 by the conductor

Jens Schrøder, who was its principal conductor until 1979. Since 1980 the orchestra has been directed by many well known conductors: Janos Fürst, Peter Erös, Owain Arwel Hughes, Moshe Atzmon, Lan Shui, Ari Rasilainen, Matthias Aeschbacher and Rumon Gamba. Today, the orchestra has 65 musicians and gives approximately 200 concerts a year, not just in Aalborg but also in the other municipalities of the North Jutland region. The orchestra also tours the rest of Denmark, as well as other countries. Aalborg Symphony Orchestra has enthralled audiences in Germany, France, Norway and Sweden, not just in symphonic concerts but also with world-renowned artists such as Andrea Bocelli and Sting. The orchestra plays a vital role as an opera and ballet orchestra for guest performances with the Royal Danish Theatre and the Danish National Opera. Aalborg Symphony Orchestra also makes an exceptional effort

in the field of music education for children. Every year the orchestra is involved in many childrens' concerts. Throughout the years, Aalborg Symphony Orchestra has performed with many world-renowned artists such as Jean-Pierre Rampal, Victor Borge, Birgit Nilsson, Yehudi Menuhin, Anne-Sophie Mutter, José Carreras, Kiri Te Kanawa, Jonas Kaufmann, Janine Jansen, Plácido Domingo, Anna Netrebko and Sir Bryn Terfel. The orchestra has made numerous recordings of mostly Danish music.

Giordano Bellincampi is music director of the Auckland Philharmonia Orchestra, following positions as principal conductor of the Orchestra I Pomeriggi Musicali, Kristiansand Symphony Orchestra, Copenhagen Philharmonic Orchestra and Athelas Sinfonietta Copenhagen, and general music director of the Duisburg Philharmonic and the Danish National Opera. Giordano Bellincampi enjoys regular relationships as a guest 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, including the Toledo Symphony Orchestra in Ohio, Asia and Australia. With an enormous repertoire embracing classical, romantic and contemporary music, he 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.

Skyggespil

Af Andrew Mellor

Ole Schmidt var en af nordisk musiks store multitalenter og en af de første danske musikere, der forfulgte en dirigentkarriere uden for landets grænser. Hans skelsættende indspilninger af Carl Nielsens symfonier med London Symfonikerne, fra begyndelsen af 1970'erne, har dog ofte overskygget hans enorme musikalske alsidighed, som strakte sig over en karriere som jazzpianist til at komponere musik til ballet og spillefilm.

Schmidt studerede klaver, direktion og komposition på Det Kongelige Danske Musikkonservatorium i København, hvor han havde Vagn Holmboe, Finn Høffding og Niels Viggo Bentzon som lærere. Kort efter hans officielle debuter som komponist og dirigent i 1955 blev hans ballet *Feber* opført på Den Kongelige Ballet, hvilket førte til, at han blev

ansat på Det Kongelige Teater som kompagniets balletdirigent i 1959 og var det i de efterfølgende seks år.

Schmidt blev senere chefdirigent for Hamborg Symfonikerne og Aarhus Symfoniorkester og var i perioder tilknyttet DR Underholdningsorkestret. Han var også fast gæstedirigent ved Royal Northern College of Music i Manchester og 1. gæstedirigent for Toledo Symfonikerne i Ohio. I Danmark var han bannerfører for musik af Niels Viggo Bentzon, Karl Aage Rasmussen og flere andre og dirigerede den første offentlige opførelse af Rued Langgaards apokalyptiske opera *Antikrist*, som senere blev udgivet på EMI.

Ole Schmidt var en mand, der kunne fylde et rum ved sin blotte tilstedeværelse, og hvis stærke personlighed og voldsomme temperament under orkesterprøver ofte overskred grænsen for normal opførelse i det afmålte Skandinavien. Hans åbenhjertige holdning til kulturpolitik og skarpe vid skaffede ham lige så mange

fjender som venner. Hans musik var lige så uhammet. Påvirket af Bartók, Stravinsky og den fransk-orienterede neoklassicisme og dertil udstyret med en vis nordisk klarhed, kombinerer hans musik rytmisk energi, fortættet ekspressivitet og underspillet humor.

Schmidt studerede direktion hos Sergiu Celibidache og Rafael Kubelík, og hans erfaring på podiet gav ham en teknisk indsigt i orkestrets instrumenter, hvilket tilførte raffinement og pragmatisme til hans større partiturer, samtidig med at det udstyrede ham med evnen til at nedfælde sin musik hurtigt. Som forløber for den finske komponist Kalevi Aho holdt Schmidt af at komponere koncerter for sjældne soloinstrumenter, og udover værkerne på denne udgivelse omfatter hans værkproduktion også koncerter for guitar, akkordeon og fløjte. Schmidts omkring 200 færdiggjorte værker indbefatter også bemærkelsesværdige balletpartiturer og strygekvartetter samt underlægningsmusik til stumfilm, korværker og

diverse symfoniske værker og kammerværker.

På titelbladet til Schmidts **Pièce Concertante, op. 19** (1964), står der 'for trompet og basun, strygere, harpe, slagtøj og celeste'. Parallellen til Bartóks banebrydende *Musik for strygere, slagtøj og celeste* (1936) er iøjnefaldende, ikke kun hvad angår instrumentbesætning og tekstur, men også stykkets hektiske, rytmiske udtryk.

Schmidts jazzerfaring kan meget vel være grunden til, at han placerede trompeten og basunen helt i forgrunden af lyd billedet, men i virkeligheden er alle musikerne i ensemblet solister. Partituret har en livlig concerto grosso-stemning over sig og et gennemgående godt humør som trækker tråde til Knudåge Riisagers værker – den måske mest franskprægede danske komponist fra midten af det 20. århundrede. Det kontante spil fra klaveret i ensemblet er med til at understrege Schmidts letfodede stil og rytmiske fremdrift.

Ole Schmidt udnytter kontrasten i klangregister og karakter hos de to messingblæsere, men formår at binde dem tæt sammen, mens de præsenterer og videreudvikler samme musikalske materiale. Nogle gange lyder de to instrumenter som ét, andre gange er de fastlåst i en livlig samtale, hvor de afslutter hinandens sætninger eller spiller melodien frem og tilbage over et net som to tennisspillere. Mod slutningen af stykket danser de sammen i en stor kadence, som indleder en coda, der begynder med behersket mystik og ender i fuldt flor.

Schmidt var fast besluttet på at skrive koncertstykker til solister, hvis instrumenter hidtil var blevet overset i repertoiret. Hans **koncert for tuba og orkester** (1975) er tilegnet den svenske tubaspiller Michael Lind, som uropførte den i 1975, to år før han blev solotubaspiller i Stockholm Filharmonikerne.

Fra sin erfaring med at dirigere hundredvis af orkesterpartiturer,

vidste han, hvordan tubaen blev brugt – og misbrugt – af andre komponister. I tubakoncerten var han derfor fast besluttet på at udforske instrumentets fulde udtryksmæssige og tekniske potentiale. Solisten sættes eksempelvis til at spille hurtige tonerækker og udviklede figurer for at gøre opmærksom på instrumentets evne til at bevæge sig smidigt og ubesværet, samtidig med at tubaens mere genkendelige karaktertræk – uafrystelige, kraftige – bringes i spil. Schmidt tvinger dog aldrig instrumentet til at være noget, det ikke er.

Med en uortodoks besætning af blæsere og dybe strygere kan man sige, at koncerten udspiller sig i de samme skygger som soloinstrumentet. Der hviler en nattemning over den stridslystne jagt i første sats, som opildnes af lilletrommen, og i den eftertænksomme, langsomme sats optræder gennemsigtige, natlige harmonier og et kontrapunkt. Selv i den skrøbelige, tilbageholdende og afsluttende *allegro giusto* skæv-

vrides den tredelte takt af forskudte accenter.

Schmidt opnår dette ved at behandle soloinstrumentet med underfundighed snarere end med den tyngde og fylde, det sædvanligvis forbindes med. Tubaen spiller en åndfuld kadence i første sats, indledt med en højtliggende solofløjte, og i anden sats stiger tubaen til vejrs med en rørende melodi og slutter sig til solocelloen og fagotterne i respektfuldt duetspil. Med triolstød og glissando-teknik ender det hele spøgefuldt.

Schmidts **koncert for horn og kammerorkester** (1966) falder nydeligt i to halvdele: Første sats, *largo*en, er skiftevis sørgmodig og spændstig; anden sats, *allegro giusto*, er letbevægelig og lumsk. Partituret indledes med et overdådigt soloafsnit for solisten med en melodisk bredde krydret med kromatiske indstik. Dette fører til et begravelsesagtigt afsnit, hvor hornet præsenterer koncertens første tema.

Senere i satsen lokker glidende toner fra paukerne solist og orkester ud i en intens strid, hvor det første tema bliver revet i stykker af ensemblet. Ved at spille en kort kadence, der genkalder det melodiske materiale fra det indledende afsnit, lukker hornet omsider lidt lys og luft ind i musikken, inden de begravelsesagtige strygere trækker musikken tilbage i mørket.

Den frygtindgydende atmosfære punkteres, hvis ikke afbrydes, af orkestrets perkussive start på andensatsen. Gradvist forkaster denne hastige musik mørket fra den foregående sats og gyder jorden for hornets ankomst i et noget bedre humør. Orkestret følger hornets melodiske materiale som en skygge – en klassisk Schmidt-teknik – og genererer stadig mere overskud og energi, indtil det ikke kan mønstre mere.

En meditativ hornsolo med håndstoppede genspejlinger som rungende ekkoer får med orkestrets hjælp solisten til at mande sig op til

en energisk solokadence, med referencer til både første og andet tema og bragende glissandoer og ildevars-lende halvtoner, gentagne og faldende. En festlig, næsten triumferende gengivelse af hovedtemaet med fuld støtte fra orkestret synes endegyldigt at forvise de mørke tanker.

Trompetisten **Gábor Tarkövi** er ud af en messingblæserfamilie. Han lærte først at spille klaver og klarinet, men skiftede til trompet fordi det gav ham mulighed for at være en del af familieorkestret til bryllupper. Ønsket om at blive orkestermusiker indfandt sig tidligt, og han studerede først på konservatoriet i Győr, senere på Franz Liszt Musikakademiet i Budapest. Som orkestermusiker fik Gábor Tarkövi til at begynde med en stilling hos Württemberg Filharmonikerne og derefter fulgte stillinger som solotrompetist i Berlins Symfoniorkester og Bayerns Radiosymfoniorkester. Siden 2005 har han været solotrompetist i Berliner Filharmonikerne. Foruden sine aktiviteter med orkestret er han medlem af de østrigske ensembler Pro Brass og Austrian Brass Connection. Som kammermusiker og solist optræder Gábor Tarkövi i Europa, USA og Japan, og han giver regelmæssigt masterclasses i Ungarn, Tyskland, Østrig og Schweiz. Siden 2018 har Gábor Tarkövi været

trompetprofessor ved Universität der Künste Berlin.

Jesper Busk Sørensens første instrument var eufonium, men han skiftede til basun på grund af dens varme, overdådige klang, og fordi han var optaget af basunens alsidighed som et af orkestrets mest kraftfulde, men også blødest klingende instrumenter. Jesper Busk Sørensen har været ansat som basunist i Berliner Filharmonikerne siden 2009, og han turneret i det meste af verden. Både som orkestermusiker, solist og som gæstelærer ved forskellige musik-konservatorier. Han blev uddannet fra Det Jyske Musikkonservatorium i 2005 med efterfølgende solistklasse ved Northwestern University i Evanston, Illinois, hos Michael Mulcahy. Inden Jesper Busk Sørensen kom til Berliner Filharmonikerne, var han ansat i Aarhus Symfoniorkester i syv år. Sammen med sine messingkolleger fra Berliner Filharmonikerne spiller han i Berlin Philharmonic Brass

Ensemble, der er orkestrets ældste del-ensemble med en aktiv turnévirk-somhed i Europa, USA og Asien. Derudover er han medlem af Den Danske Basunkvartet. Jesper Busk Sørensen har været adjungeret professor ved Det Kongelige Danske Musikkonservatorium siden 2015.

Jens Bjørn-Larsen er en af de mest efterspurgte tubasolist i verden og ligeledes en meget søgt og succesfuld messingpædagog. Tildelingen af førsteprisen ved Concours International d'Execution Musicale i Genève i 1991 markerede begyndelsen på hans ekstraordinære karriere som tubasolist. Jens Bjørn-Larsen har desuden vundet førsteprisen i Nordisk Solist Konkurrence og er modtager Victor Borge-legatet, den japanske Bunkamura Award samt den europæiske Juventus Award. Fra 1987 til 2005 havde han stillingen som solotubaist i DR Symfoniorkestret. Siden 2010 har han været fast medlem – *associate member* – af

Chamber Orchestra of Europe. Jens Bjørn-Larsen underviser i tuba på Det Kongelige Danske Musikkonservatorium og Malmö Musikhögskolan. I 2002 blev han udnævnt til professor ved Hochschule für Musik und Theater i Hannover, og i en årrække var han desuden gæsteprofessor ved The Royal Northern College of Music i Manchester. Både som solist og orkestermusiker har Jens Bjørn-Larsen medvirket på utallige indspilninger.

Hornisten **Stefan Dohr** er anerkendt både som solist, kammer- og orkestermusiker. Han studerede i Essen og Köln og startede sin professionelle karriere 19 år gammel som solohornist ved Frankfurt Operaen. Samme stilling varetog han herefter i Bayreuth Festival Orchestra, Orchestre Philharmonique de Nice og Deutsches Symphonie-Orchester Berlin. Siden 1993 har Stefan Dohr været solohornist i Berliner Filharmonikerne. Som solist har han arbejdet sammen med utallige dirigenter,

herunder Daniel Barenboim, Bernard Haitink, Christian Thielemann, Ingo Metzmacher og Daniel Harding samt Claudio Abbado. Stefan Dohrs repertoire dækker alle epoker og omfatter også komponister som Herbert Willi, Toshio Hosokawa, Wolfgang Rihm og Hans Abrahamsen, der har skrevet nye værker til ham. Hans kammermusikpartnere omfatter pianisterne Maurizio Pollini, Lars Vogt og Kirill Gerstein, violinisterne Kolja Blacher og Guy Braunstein og tenorerne Ian Bostridge og Mark Padmore. Stefan Dohr er desuden medlem af Berliner Filharmonikernes Oktet og Ensemble Wien-Berlin. Han optræder jævnligt på internationale kammermusikfestivaler og giver masterclasses i hele verden.

Aalborg Symfoniorkester blev grundlagt i 1943 af Jens Schrøder, der var en dynamisk og dedikeret chefdirigent for orkestret helt frem til 1979. Fra 1980 og frem til i dag har orkestret været ledet af store diri-

genter som Janos Fürst, Peter Erös, Owain Arwel Hughes, Moshe Atzmon, Lan Shui, Ari Rasilainen, Matthias Aeschbacher og Rumon Gamba. I dag tæller orkestret 65 fastansatte musikere og giver årligt op mod 200 koncerter – ikke kun i Aalborg, men i samtlige kommuner i Region Nordjylland samt turnékoncerter i resten af landet og uden for landets grænser. Aalborg Symfoniorkester har således gennem årene henrykket publikum i Tyskland, Frankrig, Norge og Sverige, både i form af symfoniske koncerter og koncerter med verdensnavne som Andrea Bocelli og Sting. Orkestret spiller en vigtig rolle som opera- og balletorkester ved gæsteoptrædener af Det Kongelige Teater samt Den Jyske Opera. Aalborg Symfoniorkester har samtidig fokus på det musikpædagogiske arbejde og er hvert år involveret i en lang række børnekoncerter og andre arrangementer. Gennem årene har Aalborg Symfoniorkester givet koncerter med en lang række verdensnavne som

Jean-Pierre Rampal, Victor Borge, Birgit Nilsson, Yehudi Menuhin, Anne-Sophie Mutter, José Carreras, Kiri Te Kanawa, Jonas Kaufmann, Janine Jansen, Plácido Domingo, Anna Netrebko og Sir Bryn Terfel. Orkestret har lavet adskillige cd-indspilninger, hovedsageligt af dansk musik.

Giordano Bellincampi er chefdirigent for Auckland Philharmonia Orchestra i New Zealand efter chefdirigentsstillinger for I Pomeriggi Musicali i Milano, Kristiansand Symfoniorkester, Copenhagen Phil og Athelas Sinfonietta. Han er desuden tidligere generalmusikdirektør for Duisburger Filharmonikerne og operachef for Den Jyske Opera. Giordano Bellincampi 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, deriblandt Toledo Symfonikerne i

Ohio, Asien og Australien. Med et enormt repertoire, der omfatter klassisk, romantisk og moderne musik, har Giordano Bellincampi især gjort sig bemærket i den centraleuropæiske, italienske og skandinaviske orkestermusik og med sine fortolkninger af centrale kor- og vokalværker.

DDD

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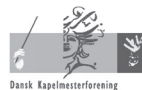


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