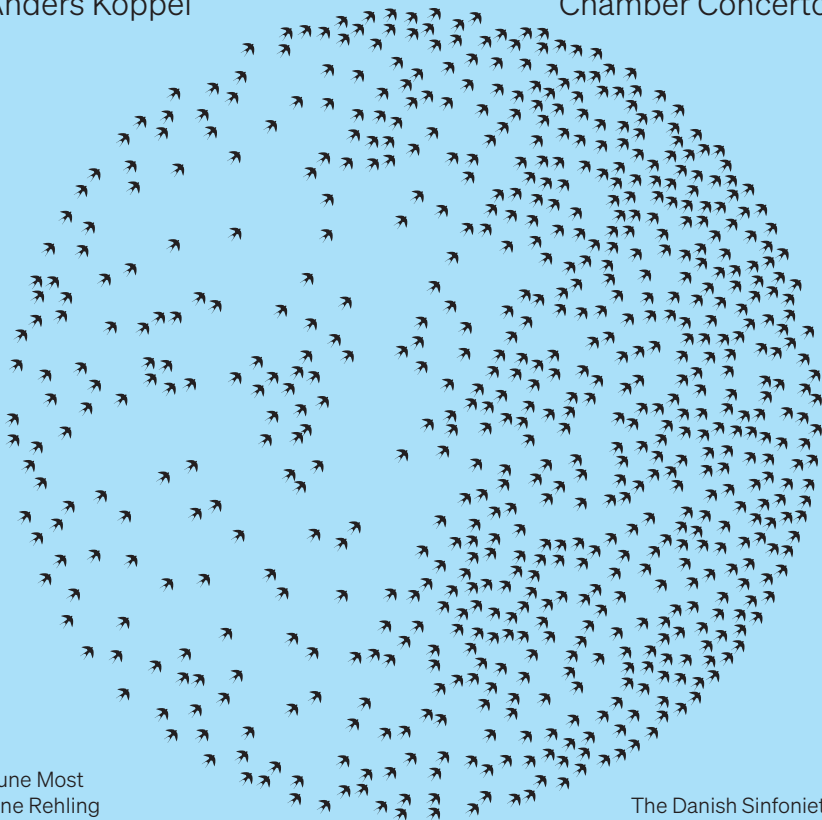


Anders Koppel

Chamber Concertos

Rune Most
Tine Rehling
Scandinavian Guitar Duo

The Danish Sinfonietta
Conducted by David Riddell



Anders Koppel (b. 1947)

Chamber Concertos

Scandinavian Guitar Duo (Per Pålsson & Jesper Sivebæk), guitars

Rune Most, flute

Tine Rehling, harp

The Danish Sinfonietta (Randers Kammerorkester)

Conducted by David Riddell

Concertino (2003)

for Two Guitars and Chamber Ensemble

1 I Moderato	5:41
2 II Andante sostenuto	3:47
3 III Allegro con brio	8:33

Andorinha ('The Swallow') (2013)

for Flute and Chamber Orchestra

4 I Allegro vivace	7:21
5 II Largo	5:48
6 III Andantino	8:15

Harpo (2021)

for Harp and Orchestra

7 I Andante energico	6:31
8 II Largo	10:59
9 III Allegro con brio	2:52

Total 59:48

World premiere recording



Anders Koppel

Always Moving

By Andrew Mellor

Anders Koppel was born into Denmark's most prominent and wide-ranging musical dynasty. His father Herman D. Koppel (1908–1988) was a noted pianist and composer who would become Professor of Composition at the Royal Danish Academy of Music. Two of Herman's four children – Anders and Thomas – established the psychedelic rock group The Savage Rose in 1967, setting it on its way to becoming one of the most widely followed bands in Denmark. It still plays today, staffed in part by the latest generation of Koppels.

Anders Koppel benefitted from a borderless view of music. He mastered the piano and clarinet and participated in performances of his father's works while also indulging a passion for jazz, rock and ethnic mu-

sic. In 1974 he quit The Savage Rose to pursue other interests including his world music trio Bazaar and the composition of notated scores. For many years, Koppel worked as a composer for film, television, theatre and dance. From the 1990s he was particularly associated with the dance group now known as Dansk Danseteater, a relationship that seemed like a perfect fit for his rhythmic instinct.

Koppel's concert music initially fell under the influence of the avant-garde musical revolutions of the 1960s before settling into something resembling the lucid neo-classicism of his father, just with a far more gregarious manner. His works since the turn of the century have tended to pick up on various traditions and styles and celebrate them – particularly music of the Americas – while consistently displaying fun-loving, impulsive and mobile qualities. 'I really want my music to speak as simply as it can,' he once said; '...sometimes it needs to be complicated and that's

just the way it is, but there is no reason to make it more complicated than it needs to be. Because I want my music to speak to the audience.'

Koppel's thirty-six concertos to date (two were in progress at the time of writing) are testament to his music's communicative and structural strength and its respect for musicians and listeners. It is rarely Koppel's desire to write 'against' an instrument or seek out sounds that have never emanated from it before. Rather, he sees a solo instrument as a conduit for charisma and a means of bridging the gap between stage and audience. Concerto form, he says, offers an 'exchange of energies which is highly perceptible to the audience.' Solo instruments, meanwhile, allow Koppel to pursue his particular view of melody as an element of music capable of unfolding great depth of character.

Still, those concertos reflect Koppel's broad sonic interests in their configuration despite their gener-

ally traditional fast-slow-fast form. Among his many concertante works are concertos for Percussion (2001), Tuba (2003), Trash (2007), Aluphone (2014) and two each for Accordion (2009 and 2016) and Saxophone (1992 and 2003) and four for Marimba (1995, 2000, 2002/03 and 2006). Added to these are multiple double and triple concertos, many featuring saxophone and written for his saxophonist son Benjamin. They include triple concertos for Alto Saxophone, Cello and Harp (2009) and Saxophone, Piano and Orchestra (2006).

Concertino for Two Guitars and Chamber Ensemble

In 2003, Koppel completed a bijoux 'concertino' for two guitars and ensemble commissioned by the Scandinavian Guitar Duo of Per Pålsson and Jesper Sivebæk and the Danish Sinfonietta, using material from Koppel's earlier *Four Pieces for Guitar Duo* (1998). The tutti ensemble comprises strings, woodwinds minus

oboe, horn and a varied percussion group including but not limited to woodblocks, crotales, egg shaker, maracas, chimes and tubular bells.

Those percussion instruments prove their worth as the concerto places Latin grooves in the context of a cool Nordic temperament. After opening with something like an evocation of dusk, the first movement slips into a characteristic Brazilian 'choro' dance rhythm with two beats to the bar while retaining that Koppel hallmark of consistent forward movement and thematic churn. The music thinks on its feet as it negotiates elusive tonalities and the eddying antiphonal conversation of the two soloists. Ultimately, no dramatic interventions prove able to knock the music off its fundamental course.

The laconic *Andante sostenuto* is initially underpinned by a louche egg shaker but soon comes to embody something more Arcadian courtesy of flute glissandi that might have come out of a score by Debussy.

A solo horn, meanwhile, keeps the atmosphere lethargic until a big ritardando sees the movement drift off into asleep. When the *Allegro con brio* has sidled into a tango, the concerto's first tensions emerge. The music ratchets up through beguiling harmonic steps – a gesture made all the more pungent by the translucent scoring – towards a series of miniature solos for the pair of guitars. An almost confrontational air then emerges between soloists and ensemble, the latter luring the guitars into a full cadenza, before the music finds safe haven in the groove of the maracas.

Andorinha

Andorinha ('The Swallow') – Koppel's concerto for flute and chamber ensemble, which had its premiere at Ulstrup Castle in May 2014 – was commissioned by flautist Rune Most and the Danish Sinfonietta for a tour in Brazil. Appropriately, the work betrays its composer's love for South American music almost immediately

with an intoxicating combination of syncopated rhythms and slinky nocturnal melodies, both contributing to an inexorable sense of forward movement.

The 'swallow' of the title makes itself felt in detailed, circular flute figurations that stammer as often as they fluently metamorphose. Instrumental factions split the ensemble wittily open with fleeting scales in parallel or contrary motion. The sense is of creatures clawing upwards or slipping downwards – always by degrees. In the first movement cadenza, the solo flute tries earnestly to achieve upward traction as if its swallow alter ego is only just learning to fly. There's just the slightest hint later on of Hans Christian Andersen's clockwork nightingale.

A horn signalling in open fifths ushers in the *Largo* and is echoed immediately by the soloist. This movement recalls the Arcadian atmosphere of the central movement of the Concertino of a decade earlier,

but here the bluesy flute is even more prone to slumber. In a tiny cadenza, it can only muster three incarnations of the same basic phrase shape – a little turn with an ascending tail.

There is a cartoon-like feel to the *Andantino*, in which the fully agile swallow takes flight in and around the orchestra, chasing and teasing. The clarity and wit in Koppel's writing – as detailed as it needs to be, but no more – recalls the neo-classical panache of Poulenc and Stravinsky. Rhythmic tricks gain prominence in the final movement but are punctured by swooning lyricism from strings. The energy drains in the final bars and the music slows to a crawl. It can only just cross the finish line.

Harpo

Koppel wrote his concerto for harp and chamber ensemble, *Harpo*, in the autumn of 2021. It was commissioned by the Danish Sinfonietta and Tine Rehling – the latter a Danish harpist and former principal of the

Aalborg Symphony Orchestra. Her long collaboration with the composer inspired the work, but not on its own.

'An early inspiration was also Harpo Marx of the Marx Brothers,' writes the composer in the score; 'dumb as he is, Harpo speaks only through music and movement. His harp playing is exquisite and his musical phrasing eloquent. His energy is unconventional and his presence poetic. All of this created the atmosphere in which I composed *Harpo*.' (Marx's name was derived from his self-taught ability to play the instrument).

There is a transatlantic air to the concerto, which uses harmonic and rhythmic loops familiar from American minimalism (even if the rhythms here are, once more, syncopated by Latino dances) and whose tonal movement glances in the direction of Philip Glass. The opening *Andante energico* is characterized by glistening movement, constant were it not for abrupt, halting silences. Koppel relishes the harp's capacity for pi-

quant harmonies while also reflecting them in the orchestra. He brings a sense of mischief to an instrument normally associated with the angelic.

The second movement is a swaying *Largo* sprinkled with gentle dissonances by a lyrical horn. The music comes to resemble a dumb show, where gestures from the ensemble on the sidelines could just as easily have come from an impressionistic orchestral score as from a swing band. After a magical, spacious cadenza for the soloist, the music is lulled into a series of beguiling exhalations. Another looping pattern is set up in the brief *Allegro con brio*, this time rhythmic, first on strings but soon taken on by winds. The music distils rapidly until all that remains is the dominant solo harp over whispering flute, bassoon and low strings.

Andrew Mellor is author of *The Northern Silence – Journeys in Nordic Music and Culture* (Yale University Press).

For more than three decades, the captivating artistry of **Per Pålsson** and **Jesper Sivebæk**, collectively known as the Scandinavian Guitar Duo, have indelibly stamped their presence on the Danish chamber music scene. They made a resounding entrance shortly after completing their studies at the Academy of Music and Dramatic Arts, Southern Denmark, securing the top spot in Danish Radio's prestigious Chamber Music Competition 1993. This marked their emergence as one of Scandinavia's foremost artistic collaborations. Since that auspicious debut, their journey has been nothing short of remarkable, accumulating honours such as the Sonning Foundation's prestigious Segovia Prize, named in honour of the legendary Spanish guitarist Andrés Segovia. They have also achieved gold or silver rankings in various international guitar competitions, firmly establishing the Scandinavian Guitar Duo among the musical elite. Embarking on tours across

Europe, the United States, and China, the duo has enthralled audiences with their distinctive blend of technical prowess and artistic finesse.

The flautist **Rune Most** began his studies at the Carl Nielsen Academy of Music in Odense, went on to study with Professor Lóránt in Budapest, and returned to Copenhagen in 1990 where he made his debut from the soloist class of the Royal Danish Academy of Music. Since 2000, Most has held the position of principal flautist in the Odense Symphony Orchestra and has served as a lecturer at the Danish National Academy of Music. In 2012, collaborating with the Danish Sinfonietta, Most recorded the album *La flûte musicienne*, featuring flute concertos by Svend S. Schultz, Herman D. Koppel, and Niels Peter Jensen. Since then, he has toured with the Danish Sinfonietta in China and Germany, presenting programmes that include Danish flute concertos. Most also played

a role in the recording of three of C.P.E. Bach's flute concertos with the Danish Sinfonietta for the American label Bridge Records, having previously recorded all of Mozart's flute concertos for the same label.

Harpist **Tine Rehling** made her debut in 1993 and has since embarked on an extensive concert career spanning Europe, the US, China, and Australia. Her performances have graced festivals in Sweden, Estonia, Russia, Poland, Ireland, and even Hawaii. Notably, Rehling has been a featured soloist and chamber musician at the Rio Harp Festival in Brazil on multiple occasions. Throughout her journey, Rehling has collaborated with a diverse array of musicians and composers, including Ulla Miilmann, the principal flautist of the Danish National Symphony Orchestra, solo cellist Henrik Dam Thomsen, saxophonist Benjamin Koppel, and jazz pianist Thomas Clausen.

The Danish Sinfonietta was established in 1945 and has been designated as a 'basis ensemble' by the Danish Arts Foundation since 1986. Under the artistic direction and management of David Riddell since 1993, the ensemble performs approximately 110 concerts, including school and children's concerts, as well as opera performances each season. The Danish Sinfonietta has been responsible for premiere recordings, including Lars Møller's *Glow of Benares* and Gustav Helsted's *Decet* as well as Handel's complete organ concertos. The ensemble extensively tours both domestically and internationally, collaborating with prominent musicians such as José Carreras, Sir James Galway, Barbara Hendricks, Bo Skovhus, and Nikolaj Znaider.

Scottish-born conductor **David Riddell** has pursued his musical studies at St. Andrews University and the University of Edinburgh, with further training in conducting at the Guildhall School of

Music and Drama in London. Residing in Denmark, Riddell serves as the artistic director and chief conductor of the Danish Sinfonietta, as well as the artistic director of the Aarhus Summer Opera. A frequent guest conductor for numerous Danish orchestras, Riddell has directed numerous opera productions at both the Danish National Opera and Aarhus Summer Opera. In the United Kingdom, he has collaborated with ensembles such as The Northern Sinfonia, English Touring Opera, Scottish Opera, and The Garden Venture (Royal Opera, Covent Garden). His conducting career has taken him to various countries, including Germany, Norway, Sweden, Syria, Italy, Russia, China, France, and Iceland. Beyond his role as a conductor, Riddell is actively engaged as a composer and arranger. He has also shared his expertise through teaching positions at St. Andrews University, Guildhall School of Music, the Royal Danish Academy of Music, and the Opera Academy.



I konstant bevægelse

Af Andrew Mellor

Anders Koppel tilhører Danmarks mest prominente og vidtspændende musikerfamilie. Hans far, den fremtrædende pianist og komponist Herman D. Koppel (1908-88), var professor i komposition ved Det Kongelige Danske Musikkonservatorium. To af Hermans fire børn – Anders og Thomas – grundlagde i 1967 den psykedeliske rockgruppe The Savage Rose, der skulle blive et af de mest populære danske bands. Det eksisterer den dag i dag, nu med den yngste generation af familien Koppel repræsenteret blandt medlemmerne.

Anders Koppel har nydt godt af et grænseløst musiksyn. Han er uddannet på klaver og klarinet og deltog i opførelser af sin fars værker, samtidig med at han dyrkede sin lidenskab til jazz, rock og ikkevestlig

musik. I 1974 forlod han Savage Rose for at hellige sig andre interesser såsom verdensmusiktrioen Bazaar og kompositionsmusikken. I mange år arbejdede Koppel med musik til film, tv, teater og dans. Fra 1990'erne og frem var han særlig tæt knyttet til det nuværende Dansk Danseteater, en tilsyneladende perfekt ramme for hans rytmiske fornemmelse.

Oprindelig var Koppels koncertmusik påvirket af avantgarderevolutionen i 1960'erne, men bevægede sig senere over i retning af hans fars klare neoklassicisme, blot på mere udadvendt og rummelig vis. Siden årtusindskiftet har hans værker ofte været inspireret af og hyldester til forskellige traditioner og stilarter – i særdeleshed amerikansk musik – og konstant udmærket sig ved legesyge, spontanitet og alsidige egenskaber. "Jeg vil oprigtig talt gerne have min musik til at tale så ligefremt som muligt," har han engang sagt, "... nogle gange har den behov for at være kompliceret, og så er det bare sådan,

men der er ingen grund til at gøre den mere kompliceret end nødvendigt. Jeg vil have min musik til at tale til publikum".

Koppels foreløbig 36 koncerter (hvoraf to i skrivende stund er under udarbejdelse) vidner om hans musiks strukturelle styrke, evne til at kommunikere og respekt for musikere og lyttere. Koppel føler sjældent trang til at skrive "imod" et instrument eller opfinde lyde, det aldrig før har frembragt. Han ser snarere et soloinstrument som formidler af udstråling og en måde at bygge bro mellem scenen og tilhørerne på. Koncertformen, siger han, gør det muligt at "udveksle energier på en måde, som tilhørerne umiddelbart kan forholde sig til". Samtidig gør soloinstrumenter det muligt for Koppel at udnytte sit karakteristiske syn på melodien som et musikalsk element med mulighed for at udfolde stor følelsesmæssig dybde.

På trods af koncerternes typisk traditionelle hurtig-langsom-hurtig-

form afspejler de også Koppels vidtspændende klanglige interesser. Blandt hans mange koncertante værker finder man koncerter for slagtøj (2001), tuba (2003, skrammel (2007), alufon (2004) samt to for henholdsvis akkordeon (2009 og 2016) og saxofon (1992 og 2003) samt fire for marimba (1995, 2000, 2002/03 og 2006). Hertil kommer adskillige dobbelt- og triplekoncerter, hvoraf mange omfatter saxofon og er skrevet til hans søn, saxofonisten Benjamin Koppel. Heriblandt triplekoncerter for altsaxofon, cello og harpe (2009) og saxofon, klaver og orkester (2006).

Concertino for to guitarer og kammerensemble

I 2004 færdiggjorde Koppel med udgangspunkt i materiale fra det tidligere værk *Fire stykker for guitar duo* (1998) en forfinet "concertino" for to guitarer og ensemble til Scandinavian Guitar Duo, bestående af Per Pålsson og Jesper Sivebæk, og

Randers Kammerorkester. Ensemblebesætningen omfatter strygere, træblæsere uden obo, horn og en omfattende slagtdøjsgruppe med blandt andet woodblocks, tempelklokker, rytmeæg, maracas, klokkespil og ørklokker.

Koncerten kombinerer latinamerikanske rytmer med et køligt nordisk gemyt, så slagtdøjsinstrumenterne kommer til god nytte. Efter at være åbnet med en form for påkaldelse af tusmørket glider første sats over i en karakteristisk todelt brasiliansk "choro"-danserytme, samtidig med at musikken bevarer Koppels karakteristiske fremadrettede energi og tematiske malstrøm. Musikken tænker i nuet, alt imens den bevæger sig igennem flygtige tonaliteter og de to solisters hvirvlende antifoniske samtale. Ingen selv nok så dramatiske indbrud viser sig dog i stand til for alvor at slå musikken ud af kurs.

Den lakoniske *Andante sostenuto* begynder med et lusket rytmeæg som grundlag, men udvikler sig snart

i mere arkadisk retning takket være fløjteglissader, der kunne være hentet i et partitur af Debussy. Imens sørger et solohorn for at holde stemningen passende sløv, indtil et stort ritardando får satsen til at falde helt i søvn. Da *Allegro con brio* har fundet sig til rette i en tango, opstår de første alvorlige spændinger i koncerten. Musikken skruer sig op gennem førende akkordskridt – hvilket kun gøres endnu mere skarpere af den gennemsigtige orkestersats – gennem en række korte soloer for de to guitarer. En næsten krigerisk stemning synes at udvikle sig mellem solister og ensembler, hvoraf sidstnævnte lokker guitarerne ud i en regulær kadence, før musikken kommer trygt i havn i maracas-rytmen.

Andorinha

Andorinha ("Svalen") – Koppels koncert for fløjte og kammerensemble, der blev uropført på Ulstrup Slot i maj 2014 – er en bestilling fra fløjtenisten Rune Most og Randers Kammer-

orkester til en turné i Brasilien. Passende nok afslører musikken næsten med det samme komponistens kærlighed til sydamerikansk musik gennem en smittende kombination af synkoperede rytmer og glidende natlige melodier, der begge bidrager til en uimodståelig følelse af fremadrettet bevægelse.

"Svalen" i titlen gør sig bemærket med detaljerede, kredsende fløjtefigurationer, der stammer lige så ofte, som de ubesværet ændrer sig. På vittig vis spalter instrumentgrupperne sig med flygtige, enten parallelle eller modsatrettede skalaer. Det føles som væsener, der klatrer opad eller glider nedad – begge dele med ganske små bevægelser. I kadenzen i første sats prøver solofløjten oprigtigt at gå på vingerne, nærmest som om dens alter ego, svalen, kun lige er begyndt at lære at flyve. Senere optræder der også en ganske svag antydning af H.C. Andersens mekaniske nattegal.

Et hornsignal i åbne kvinter indvarsler *Largo*-satsen og bliver

omgående besvaret af solisterne. Satsen vækker minder om den arkadiske stemning i midtersatsen fra den 10 år ældre concertino, men her er den bluesprægede fløjtestemme endnu mere tilbøjelig til at døse hen. I en lille kadence formår den kun at opbyde tre versioner af den samme grundlæggende frase – en lille drejning med opadgående afslutning.

Der er noget tegnefilmsagtigt over *Andantino*-satsen, hvor den nu fuldt flyvefærdige sval går på vingerne i og rundt om orkestret, mens den jager og driller det. Koppels klare og vittige musik – så detaljeret som nødvendigt, men så heller ikke mere – kan minde om Poulencs og Stravinskys neoklassiske frækhed. I finalen kommer rytmiske tricks i forgrunden, men bliver punkteret af svulmende strygerlyrik. I de sidste takter siver energien ud af musikken, der går ned i kravletempo. Den formår kun lige akkurat at komme over målstregen.

Harpo

Koppel skrev sin koncert for harpe og kammerensemble, *Harpo*, i efteråret 2021. Det er en bestilling fra Randers Kammerorkester og den danske harpenist Tine Rehling – tidligere soloharpenist i Aalborg Symfoniorkester. Hendes mangeårige samarbejde med komponisten har været en af inspirationskilderne til værket, om end ikke den eneste.

“En af mine tidlige inspirationskilder var også Harpo Marx fra Marx Brothers,” skriver komponisten i partituret, “for som stum taler Harpo kun gennem musik og bevægelse. Hans harpespil er fortrinligt, og hans musikalske fraseringer elegante. Hans energi er ukonventionel, og hans udstråling poetisk. Det bidrog alt sammen til den atmosfære, jeg komponerede *Harpo* i.” (Marx’ kunstnernavn udsprang af at være selvlært på instrumentet).

Der er noget transatlantisk over koncerten, der benytter harmoniske og rytmiske figurer, man kender fra

amerikansk minimalisme (uanset at rytmerne også ved denne lejlighed synkoperes af latinamerikanske danse) og en tonal udvikling med sideblikke til Philip Glass. Den indledende *Andante energico* er kendetegnet ved en glitrende bevægelighed, som kun abrupte, tøvende pauser forhindrer i at være konstant. Koppel nyder harpens evne til dulmende harmonier og genspejler dem samtidig i orkestret. Hvor instrumentet normalt forbindes med noget engleagtigt, tilfører han det en fornemmelse af drillesyge.

Den anden sats er en vuggende *Largo* krydret med blide dissonanser fra en lyrisk hornstemme. Musikken kommer til at ligne en stumfilm, hvor fagterne fra ensemblet ude i siden lige så godt kan være fra et impressionistisk orkesterpartitur som fra et swingband. Efter en magisk, luftig solokadence falder musikken til ro i en række lokkende udåndinger. I den korte *Allegro con brio* etableres endnu et gentagelsesmønster, men

denne gang mere rytmisk, først i strygernes og derefter hurtigt overtaget af blæserne. Musikken bliver hastigt mere og mere koncentreret, indtil kun den dominerende soloharpe på en baggrund af hviskende fløjte, fagot og dybe strygere er tilbage.

Andrew Mellor er forfatter til *The Northern Silence – Journeys in Nordic Music and Culture* (Yale University Press).

I mere end tre årtier har Jesper Sivebæk og Per Pålsson som **Scandinavian Guitar Duo** sat deres markante præg på den danske kammermusikscene. Duoen gjorde en bemærkelsesværdig entré kort efter afslutningen af deres studier på Syddansk Musikkonservatorium, hvor de sikrede sig førstepladsen i DR’s prestigefyldte Kammermusikkonkurrence 1993 og dermed cementerede deres position som et af Skandinavien førende kunstneriske samarbejder. Siden den lovende debut har deres musikalske rejse været intet mindre end bemærkelsesværdig. Scandinavian Guitar Duo har vundet priser ved flere internationale guitar konkurrencer og er også blevet hædret med Sonning Fondens prestigefyldte Segovia-pris, navngivet efter den legendariske spanske guitarist Andrés Segovia. Duoen har turneret i Europa, USA og Kina, hvor de har begejstret publikum med deres unikke kombination af teknisk dygtighed og kunstnerisk finesse.

Fløjtenisten **Rune Most** indledte sine musikstudier på Det Fynske Musikkonservatorium, fortsatte efterfølgende hos professor Lóránt på Liszt-akademiet i Budapest og afsluttede sine studier med debutkoncert fra Det Kongelige Danske Musikkonservatorium. Siden 2000 har han været solofløjtenist i Odense Symfoniorkester og lektor på Syddansk Musikkonservatorium. I 2012 indspillede Rune Most i samarbejde med Randers Kammerorkester albummet *La flûte musicienne* med fløjtekoncerter af Svend S. Schultz, Herman D. Koppel og Niels Peter Jensen. Siden har han turneret med Randers Kammerorkester i Kina og Tyskland, hvor danske fløjtekoncerter har været på programmet. Rune Most har også medvirket på indspilningen af tre af C.P.E. Bachs fløjtekoncerter sammen med Randers Kammerorkester på det amerikanske pladeselskab Bridge Records, som han også tidligere har indspillet alle Mozarts fløjtekoncerter for.

Tine Rehling debuterede som harpenist i 1993 og har siden givet en lang række koncerter i Europa, USA, Kina og Australien. Hun har optrådt på festivaler i Sverige, Estland, Rusland, Polen, Irland og Hawaii, og hun har flere gange været engageret som solist og kammermusiker ved Rio Harp Festival i Brasilien. Tine Rehling har samarbejdet med en lang række komponister og musikere som solofløjtenist ved DR Symfoniorkestret Ulla Miilmann, solocellist Henrik Dam Thomsen, saxofonisten Benjamin Koppel og jazzpianisten Thomas Clausen.

Randers Kammerorkester blev grundlagt i 1945 og har haft status som basisensemble under Statens Kunsthøjskole siden 1986. Ensemblet, som har haft David Riddell som kunstnerisk og administrativ leder siden 1993, spiller årligt omkring 110 koncerter, skolekoncerter, børnekoncerter og operaforestillinger. På cd har orkestret blandt andet medvirket på første-

indspilninger af Lars Møllers *Glow of Benares* og Gustav Helstedes *Decet* samt Händels samlede orgelkoncerter. Randers Kammerorkester har en omfattende turnévirksomhed i ind- og udland og har desuden samarbejdet med en lang række fremtrædende musikere som José Carreras, Sir James Galway, Barbara Hendricks, Bo Skovhus og Nikolaj Znaider.

Den skotskfødte dirigent **David Riddell** har studeret musik ved St. Andrews University og Edinburgh University samt direktion på Guildhall School of Music and Drama i London. Han er bosat i Danmark, hvor han fungerer som kunstnerisk leder og chefdirigent for Randers Kammerorkester samt kunstnerisk leder af Aarhus Sommeropera. David Riddell er en hyppig gæstedirigent for adskillige danske orkestre og har dirigeret mange operaproduktioner på Den Jyske Opera og Aarhus Sommeropera. I Storbritannien har han optrådt med ensembler som The Northern Sinfonia,

English Touring Opera, Scottish Opera og The Garden Venture (Royal Opera, Covent Garden). Riddells dirigentkarriere har også ført ham til Tyskland, Norge, Sverige, Syrien, Italien, Rusland, Kina, Frankrig og Island. Ud over sin dirigentrolle er han aktiv som komponist og arrangør samt har undervist ved St. Andrews University, Guildhall School of Music, Det Kongelige Danske Musikkonservatorium samt Operaakademiet.

DDD

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Proofreaders: Jens Fink-Jensen, Hayden Jones

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