

*Viola Concertos*

Karsten Fundal

Christian Winther Christensen

Søren Nils Eichberg

Rafaell Altino

Odense Symphony Orchestra

Pierre Bleuse

David Danzmayr

Karsten Fundal (b. 1966)  
Christian Winther Christensen (b. 1977)  
Søren Nils Eichberg (b. 1973)

## Viola Concertos

Rafaell Altino, viola  
Odense Symphony Orchestra  
Conducted by David Danzmayr<sup>2-8</sup> and Pierre Bleuse

Karsten Fundal		
1	Viola Concerto (Lightened Darkness / Darkened Light / Dwindling Recall) (2008)	25:52
Christian Winther Christensen		
	Viola Concerto (2019)	15:46
2	I.	2:39
3	II.	2:53
4	III.	0:29
5	IV.	3:27
6	V.	2:57
7	VI.	1:40
8	VII.	1:37
Søren Nils Eichberg		
9	Charybdis (Wirbelrausch) (2016)	21:39

Total 63:17

World premiere recordings



Rafael Altino

## Conspiratorial Voices

By Andrew Mellor

Where the violin soars above an orchestra, the viola cuts through the middle of it, cajoling it from within. Following his Dacapo recording, which explored the capacities of this ever-fascinating instrument in monologue – a programme including works by Karsten Fundal and Søren Nils Eichberg (Dacapo 8.226588) – here, violist Rafaell Altino joins his own orchestra for three bespoke concertos composed for him. The result is as much a snapshot of twenty-first century ‘orchestral’ Denmark as an audit of the varied musical and structural influences the concertante viola can exert.

Tuned a perfect fifth below the violin, the viola’s relationship with its orchestral colleagues is deliciously ambiguous. The instrument itself is imbued with a particular fertility and potential, a prospect that has attracted composers from Berlioz to Rebecca Clarke, from Britten to Brett Dean. Often we are told of the viola’s chocolatey warmth – its solemnity, mellowness, introspection and depth. We hear less about its ability to fire, provoke or hoodwink an orchestra, all made possible by the instrument’s bodily range and big-boned sound.

In the three concertos included here, the viola appears by turns a neo-Romantic hero, uninterested loner and shadowy foil. All three scores are united by Rafaell Altino’s essential role in their genesis and by his colossal technical armoury, colour palette and sense of character. We hear the Odense Symphony Orchestra’s own violist at home, with colleagues – singing and conspiring, battling and placating.

### Karsten Fundal: Viola Concerto (2008)

Karsten Fundal’s body of work serves as a resonant example of how imposing stern restrictions on compositional methodology can free a composer up to be even more impulsive and expressive. For a time, Fundal’s music was associated with the systematic procedures of the so-called ‘Aarhus School’ and its patriarch Per Nørgård, at which point Fundal developed his own serial method known as the ‘Feedback System’.

That, though, was just the start. ‘When you know your constructions really well and let go of them, it is your very own music that comes out of it,’ Fundal has written. Inspired partly by the spirit of Morton Feldman and partly by his own creative imperative to take his listeners on some sort of journey (even if that journey remains undefined), Fundal let his formative sense of discipline lay the groundwork for greater creative freedom.

That freedom can manifest itself in Fundal’s reveling in the orchestral timbres and colours those systemic rules can’t reach. That has lent his orchestral works a particular virility and allowed him to explore impressionistic techniques such as the ‘clair-obscur’, in which light and shadows mingle across a blurred palette that can establish a useful counterpoint between foreground and background.

A good example comes right at the start of Fundal’s Viola Concerto, first performed by Rafaell Altino and the Odense Symphony Orchestra under Michael Schönwandt in 2008. The concerto opens with a clear-cut, almost romantic melody from the soloist set against an intriguingly smudged orchestral backdrop. It is not long before this lucid argument gets drawn into something altogether more demonic, deep and ambiguous.

This affords Fundal the opportunity to colouristically disembowel his orchestra, a process led by his nose for timbre. We hear glassy string harmonics, episodes in which texture and harmony are derived from one another, and passages in which music already heard reappears as if a shadow of itself. The soloist rediscovers ardent lyricism from time to time, sometimes playing in octaves to bolster its own diminutive cut-through.

The concerto's title page bears the words 'Lysende mørke / Mørknende lys' ('Lightened Darkness / Darkened Light') and 'Vigende genkald' ('Dwindling Recall'). The former elements are apparent in the work's shadow games, the latter in the journey from lucid clarity – the soloist playing almost continuously, indulging in a series of clear patterns and sequences all of which induce a refracted or directly confrontational response from the orchestra – towards almost complete disintegration.

After the last of the soloist's sequenced, arpeggiated patterns – this accompanied by two bassoons in relay – pitched sounds begin to dissolve and with them the soloist's continuous melody. In the end, the viola can only tweet fragments of a tune over a fundamentally pitchless soundscape dominated by rainsticks. Recall has dwindled; darkness has come to light.

#### **Christian Winther Christensen: Viola Concerto (2019)**

Christian Winther Christensen's music is recognisable in an instant. It lures its listeners into a charming and distinctive hinterland, one that drapes a blanket of quietness over a mass of precise detail. Focus and clarity reign supreme in the composer's tilt-shift, model village landscapes where every gesture is weighed and refined. Behind all the scrap-

ing, twanging, flicking and clicking, Christensen uses melody and tonal harmony exquisitely and originally.

Like Fundal, Christensen studied in Aarhus where he became interested in the music of Lachenmann, Sciarrino and Ferneyhough. He was later a student at the Royal Danish Academy of Music in Copenhagen under Bent Sørensen, Hans Abrahamsen and Niels Rosing-Schow, and at the Paris Conservatory where he studied with Henri Dutilleux. His works have been performed, broadcast and recorded throughout Europe.

In its extreme intimacy, Christensen's Viola Concerto invites deep listening from its audience and reportedly did so at the premiere in Odense under conductor David Danzmayr in 2019. 'I try to think of most people when I am composing; to take the audience and control it,' Christensen said in 2020; 'that means using some rhetorical devices. It's fun when people get an idea where you're going, and you then go somewhere else.'

In the concerto, as in many other scores by Christensen, beauty – whether melodic or harmonic – is found and lost like buried treasure. Poignancy and humour combine in writing that is harmonically, rhythmically and contrapuntally sophisticated, occupying its own frantic and fleeting world. The general air of windswept quietness is established with strings tapped with rods rather than bowed, instruments patted and scraped, and woodwinds blown without reeds. Rarely does anything sound fully or in the foreground.

The piece includes an element of the absurd, roping fleeting tonal harmonies and consistently forceful rhythmic patterns into its concerto form, often embedding the soloist sympa-

thetically within the ensemble or having him carve away at repetitive arpeggios as if oblivious to the orchestra's very existence. After a glancing, touchstone tonal harmony, the arpeggio figures that appear at the start of the first movement, accompanied by a mirroring 'ghost viola,' return in the fifth movement before powering down, all out of will.

At various stages the concerto tries to find upward traction – in the brief take-offs of the third movement and the more determined ascents of the fourth. They come to fruition in the seventh and final movement as the soloist, suddenly and unusually in the foreground and playing with a standard bowed technique, loops rhythmically sequenced upward scales, drawing the ensemble along with it. Like a mechanical loom, the ensemble motors patiently and elegantly home towards an almost incidental final chord.

**Søren Nils Eichberg: *Charybdis* (2016)**

Much of Søren Nils Eichberg's music is derived from a fierce dramatic impulse, deftly harboured and well organized. The composer has referred to this working method as 'psychological form', even if narrative is as clearly discernible as the music's rigorous construction – the latter betraying a Haydn-like tendency to build with discipline and lucidity from small or cellular blocks.

Rafaell Altino took up and later recorded Eichberg's solo viola work *Recitare* (originally for solo violin), written a year before the composer's single-movement concertante work dedicated to Altino, *Charybdis*. The latter was first performed by Altino with his own Odense Symphony Orchestra in 2016 under Schönwandt.

The work is subtitled *Wirbelraush* – the German word approximating something like a 'vortex rush.' *Charybdis* itself

is a maelstrom situated off the coast of southern Italy in the direction of Sicily; in Homer's *Odyssey*, it was imagined as a sea monster so powerful that no ship could escape its spiraling vortex, even with the assistance of Poseidon.

The inevitability of this force of natural destruction appealed to Eichberg in all its 'alarming fascination'. For the composer, it reflected our own human attraction 'to the dangerous and the unknown – the forbidden and the wild' and the sense of an artist's 'yearning for one's own ruin.' The composer had explored a similar impulse in his earlier concertino for piano and ensemble *Hærværk* (Dacapo 8.226556), named after the novel by Tom Kristensen that charts the decadent descent of a respected Copenhagen journalist into alcoholism.

What we hear in this continuously played concerto is akin to a battle of wills in which the solo instrument finds itself caught in the spiraling vortex of the orchestra, sometimes resisting with fortitude, sometimes surrendering deliriously to its force. As Eichberg notes: 'Although you know that this will be your downfall, you cannot let go ... But already it does not matter anymore, because you have long since been embraced by this thing that is bigger than yourself ... you cannot escape, but you don't even want to escape anymore.'

We can certainly understand the viola as being at the 'vortex' of the orchestra – right at its heart. Here, the solo instrument is adept at conjuring a sense of vertigo amid the maelstrom of vertiginous activity provided by the ensemble. Starting with the elemental conflict established by the smudged descending lines of the concerto's opening, the stability of the material is gradually eroded.

An obvious point of rupture around halfway through the

score leads to a calmer section in which destructive forces are not defeated, just rendered latent. After something of a plateau and another tussle, the soloist offers a small cadenza, searching the instrument's range before settling on pugilistic repetitions of a single note and circular motif. It then surrenders altogether to the orchestra's demonic abandon. There is no sense of the viola as a shrinking violet here, as it engages fully and physically in an argument with an entire orchestra.

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

Brazilian violist **Rafaell Altino** is established as a versatile musician, equally at home in solo repertoire, chamber music, and orchestral leadership. Currently in his 28th season as Principal Viola of the Odense Symphony Orchestra, he also serves as a lecturer in viola performance at the Danish National Academy of Music. He holds a Bachelor's degree from the New England Conservatory in Boston and a Master's degree from The Juilliard School in New York, having studied under such luminaries as Burton Fine, Samuel Rhodes, and Louis Krasner. He later continued his training in Europe at the academies of Cologne and Detmold.

A strong advocate of contemporary music, Altino has commissioned over 50 new works for the viola – including solo pieces and works with percussion, harpsichord, or orchestra – by composers such as Poul Ruders, Bent Sørensen, Anders Koppel, Lil Lacy, Bára Gísladóttir, Mariza Resende, and Jocy de Oliveira. In 2023, he premiered Steingrímur Rohloff's concerto for two violas, *Doppelgängerkonzert*, alongside British violist Lawrence Power.

As a soloist, he has appeared with conductors including the late Alexander Vedernikov, Vladimir Jurowski, and Thomas Søndergård. His recordings have regularly received critical acclaim; his 2019 Dacapo Records release, *Works for Solo Viola*, was nominated for two OPUS Klassik Awards, while his recording of the *Steppenwolf Concerto* (BIS) earned a nomination at the International Classical Music Awards. Altino plays a late 18th-century French viola with a James Tubbs bow, generously loaned by the Odense Symphony Orchestra Instrument Fund.

As one of Denmark's five regional orchestras, the **Odense Symphony Orchestra** (Odense Symfoniorkester) holds a

distinguished history. Established in 1946 – with roots extending back to theatre orchestras of the 1800s – the ensemble comprises 65 musicians from around the world. Since 2021, the orchestra has been led by acclaimed Chief Conductor Pierre Bleuse. Based in the Odense Concert Hall, adjacent to the birthplace of Hans Christian Andersen, the orchestra performs in the Carl Nielsen Hall. This 1,212-seat venue is renowned for its acoustic excellence and features a magnificent 46-stop Marcussen & Søn organ.

The orchestra's repertoire is comprehensive, spanning from Baroque masters to contemporary commissions. Its ambitious annual programme of nearly 100 concerts includes symphonic cycles, film scores, and opera; notably, the orchestra mounted a complete Wagner Ring cycle in 2018 under the baton of the late Alexander Vedernikov. The orchestra maintains a vigorous touring schedule, with past appearances in the US, China, and across Europe. Its extensive discography boasts over 100 releases, including a recording of Peter Lieberson's music which received a GRAMMY nomination in 2007.

Austrian conductor **David Danzmayr** is currently in his fifth season as Music Director of the Oregon Symphony. Acclaimed for his 'emotionally rewarding' performances and command of the Late Romantic repertoire, particularly Mahler, he also serves as Music Director of the ProMusica Chamber Orchestra in Ohio. He maintains a close relationship with the Zagreb Philharmonic, where he previously served as Chief Conductor, leading them on tours to the Vienna Musikverein and Salzburg Festival Hall. Danzmayr trained at the University Mozarteum Salzburg under Dennis Russell Davies and began his career as Assistant Conductor of the Royal Scottish National Orchestra.

Now a sought-after guest conductor, he works with major ensembles across North America (including the Seattle, Atlanta, and St Louis symphonies) and Europe (including the City of Birmingham Symphony Orchestra and the Deutsche Kammerphilharmonie Bremen). A prizewinner at the Gustav Mahler and Malko competitions, he regularly collaborates with soloists such as Emanuel Ax, Sir Stephen Hough, and Yo-Yo Ma.

French conductor **Pierre Bleuse** is a dynamic podium presence, distinguished in both symphonic and contemporary repertoire. Since 2021, he has served as Chief Conductor of the Odense Symphony Orchestra, a role he balances with his positions as Music Director of the Ensemble intercontemporain and Artistic Director of the Pablo Casals Festival in Prades. Bleuse is deeply committed to new music, recently conducting Hèctor Parra's opera *Orgia* in Barcelona and leading the Pierre Boulez centenary celebrations at the Philharmonie de Paris.

His discography includes a critically lauded Ligeti album with the Ensemble intercontemporain, awarded the Diapason d'Or de l'année in 2025. A versatile guest conductor, Bleuse regularly partners with elite international ensembles such as the Royal Concertgebouw Orchestra, the BBC Symphony Orchestra, and the Orchestre de Paris, performing alongside soloists including Joyce DiDonato and Sol Gabetta.

## Konspiratoriske stemmer

Af Andrew Mellor

Mens violinen svæver over orkestret, skærer og lokker bratschen inde fra midten. På sin første Dacapo Records-indspilning udforskede Rafaell Altino dette fascinerende instruments muligheder som soloinstrument – en udgivelse med værker af blandt andre Karsten Fundal og Søren Nils Eichberg (Dacapo 8.226588). Denne gang er han solist foran sit eget orkester i tre koncerter, der er skrevet til ham. Resultatet er lige så meget et øjebliksbillede af det 21. århundredes 'orkestrale' Danmark som et studie i de forskellige musikalske og strukturelle påvirkninger, bratschen kan udvise.

Bratschen klinger en kvint under violinen, og dens forhold til sin nærmeste i strygerfamilien er dejlig tvetydig. Instrumentet rummer en særlig kraft og et potentiale, der har betaget komponister fra Berlioz til Rebecca Clarke og fra Britten til Brett Dean. Ofte hører vi om bratschens chokoladeagtige varme – dens højtidelighed, fylde, selvfordybelse og dybde. Vi hører mindre om dens evne til at antænde, provokere eller narre orkestret, hvilket også er muligt takket være instrumentets toneomfang og store klang.

I de tre koncerter, der er medtaget her, optræder bratschen skiftevis som neoromantisk helteskikkelse, udeltagende enspænder og skyggefuld modspiller. Alle tre partiturer bliver forbundet af Rafaell Altino, der har haft en afgørende rolle i værkernes tilblivelse, takket være hans kolossale tekniske færdigheder, musikalske farvepalet og karakterstyrke. Vi hører Odense Symfoniorkestrets egen solobratschist på

hjemmebane sammen med sine kolleger – syngende og konspirerende, kæmpende og lindrende.

**Karsten Fundal: Bratschkoncert (2008)**

Karsten Fundals værk er et godt eksempel på, hvordan strenge begrænsninger i kompositionsmetoden kan frigøre en komponist til at blive endnu mere impulsiv og ekspressiv. I en periode var Fundals musik påvirket af de systematiske arbejdsmetoder fra den såkaldte 'Ny Århus-musik' og dens ledende skikkelse, Per Nørgård, hvorefter Fundal udviklede sin egen rækketeknik kendt som 'Feedback System'.

Det var dog kun en begyndelse. "Når du kender dine konstruktioner rigtig godt og giver slip, så strømmer din helt egen musik ud", har Fundal skrevet. Inspireret dels af Morten Feldmans ånd, dels af sin egen kreative nødvendighed for at tage lytterne med på en rejse (selvom denne rejse forbliver undefineret) lader Fundal sin grundlæggende forståelse af disciplin være afsæt for en større kreativ frihed.

Denne frihed kan manifestere sig i Fundals svælgen i orkesterklange og farver, som de systemiske regler ikke kan indfange. Det har givet hans orkesterværker en særlig virilitet og givet ham mulighed for at udforske impressionistiske teknikker som 'clair-obscur', hvor lys og skygger blander sig i en uklar farvepalet, der kan skabe et brugbart kontrapunkt mellem forgrund og baggrund.

Et godt eksempel findes i starten af Fundals bratschkoncert, der blev uropført af Rafaell Altino med Odense Symfoniorkester og Michael Schönwandt i 2008. Koncerten indledes med en klar, næsten romantisk melodi i solostemmen over en luvslidt orkesterklang. Kort efter trækkes melodien ind i noget dæmonisk, mørkt og tvetydigt.

Dette giver Fundal mulighed for koloristisk at dissekere orkestret – en proces styret af hans fornemmelse for klange. Hos strygerne hører vi glasklare harmonier, episoder, hvor klang og harmoni bliver afledt af hinanden, og passager, hvor tidligere musikfragmenter dukker op som skygger af sig selv. Solisten genfinder fra tid til anden en glødende lyrisk tone og spiller til tider i oktaver for at styrke sin beskedne gennemslagskraft.

Koncertens titelblad bærer ordene “Lysende mørke / Mørkende lys” og “Vigende genkald”. Førstnævnte elementer er tydelige i værkets skyggespil, sidstnævnte i rejsen fra lysende klarhed – solisten spiller næsten uafbrudt og giver sig hen til en række klare mønstre og sekvenser, som alle fremkalder en opbrudt eller direkte konfronterende reaktion fra orkestret på vej mod et næsten fuldstændigt forfald.

Efter den sidste af solistens sekvenserede arpeggiofigurer – ledsaget af to fagotter – begynder toner at opløses, og med dem solistens kontinuerlige melodi. Til slut kan bratschen kun spille brudstykker af en melodi på en baggrund af et grundlæggende, toneforladt lydbillede domineret af regnstokke. Erindringen er svundet ind; mørket har spredt sig.

#### **Christian Winther Christensen: Bratschkoncert (2019)**

Christian Winther Christensens musik er altid let genkendelig. Den lokker lytteren ind i et charmerende og særpræget bagland, der lægger et tæppe af stilhed over en masse minutløse detaljer. Fokus og klarhed hersker i komponistens skæve bylandskaber i miniformat, hvor hver eneste gestus er afvejet og raffineret. Bag alt det skrabende, knipsende, flimrende og tikkende anvender Christensen melodier og harmonier på en elegant og original måde.

Ligesom Fundal har Christensen studeret i Aarhus, hvor han blev interesseret i musik af Lachenmann, Sciarrino og Fernyhough. Senere studerede han hos Bent Sørensen, Hans Abrahamsen og Niels Rosing-Schow på Det Kongelige Danske Musikkonservatorium i København og efterfølgende på konservatoriet i Paris, hvor han var elev af Henri Dutilleux. Christensens værker er blevet opført, transmitteret og indspillet over hele Europa.

Med sit ekstreme nærvær indbyder Christensens bratschkoncert til koncentreret lytning, og efter sigende var det tilfældet ved uropførelsen i Odense Koncerthus i 2019 med dirigent David Danzmayr på pulten. “Jeg forsøger at forestille mig forskellige publikummer, når jeg komponerer; at tage fat i publikum og kontrollere dem”, sagde Christensen i 2020. “Det betyder, at jeg anvender nogle retoriske virkemidler. Det er sjovt, når folk danner sig et billede af, hvor du vil hen, og du så går i en anden retning.”

Som det er tilfældet i mange af Christensens kompositioner, genfinder man i denne koncert en skønhed – hvad enten det er melodisk eller harmonisk – som en begravet rigdom. Skarphed og humor kombineres i en harmonisk, rytmisk og kontrapunktisk sofistikeret skrivestil, der skaber sin egen hektiske og flygtige verden. En atmosfære af vindblæst stilhed skabes ved, at strygerne slår på strengene med buens træside, at der klappes og skrubes på instrumenter, og at træblæsere blæser uden rørblade. Sjældent lyder noget fuldendt eller fremtrædende i lydbilledet.

Stykket indeholder absurde elementer, der trækker tråde mellem flygtige tonale harmonier og stringente rytmiske mønstre, og koncertformen udfordres. Ofte indlemmes solisten på sympatisk vis i ensemblet undervejs, eller han spiller

gentagne, hakkende arpeggioer, som var han uvidende om orkestrets blotte eksistens. Efter en kort tonal berøring får vi i femte sats et genhør med arpeggiofigurerne fra begyndelsen af første sats, nu ledsaget af en spejlet 'spøgelses'-bratsch, inden der ufrivilligt lukkes ned.

I forskellige faser prøver koncerten at finde stigende momentum – med korte afstikkere i tredje sats og i fjerde sats' mere målrettede opdrift. Det kommer også til udfoldelse i den syvende og sidste sats, hvor solisten, der pludselig og ganske usædvanligt træder i forgrunden og med typiske buestrøg gentager rytmiske, opadgående skalaer i ring og efterhånden trækker ensemblet med. Som en mekanisk væv bevæger ensemblet sig tålmodigt og elegant frem mod en næsten tilfældig slutakkord.

#### **Søren Nils Eichberg: *Charybdis* (2016)**

En stor del af Søren Nils Eichbergs musik udspringer af en voldsom, dramatisk impuls, dygtigt håndteret og velorganiseret. Komponisten omtaler arbejdsmetoden som 'psykologisk form', selv om det narrative kan fremstå lige så tydeligt som musikkens rigoristiske konstruktion – sidstnævnte afslører en Haydn-lignende tilbøjelighed til at arbejde med små figurer eller celler til at opnå disciplin og klarhed.

Rafaell Altino tog Eichbergs solostykke for bratsch, *Recitare* (oprindeligt for soloviolin), på sit repertoire og indspillede det senere. Et år senere skrev komponisten sin énsatsede koncert for bratsch og orkester tilegnet Altino, *Charybdis*, der blev uropført af Altino med Odense Symfoniorkester og dirigent Michael Schönwandt i 2016.

Værkets undertitel, *Wirbelraush*, kan oversættes til 'hvirvelvind', mens *Charybdis* er en malstrøm ud for Syditaliens kyst.

I Homers *Odysséen* fremstilles den som et havuhyre, der er så magtfuldt, at intet skib kan undslippe dens hvirvlende malstrøm, selv ikke med hjælp fra Poseidon.

Eichberg fandt denne naturkrafts uafværgelige ødelæggelseskraft "alarmerende fascinerende". For ham afspejler den vores menneskelige tiltrækning "mod det farlige og ukendte – det forbudte og det vilde" og følelsen af kunstnerens "længsel efter sin egen undergang". Komponisten har tidligere udforsket en lignende impuls i sin concertino for klaver og 10 instrumenter, *Hærværk* (Dacapo 8.226556), opkaldt efter Tom Kristensens roman, der skildrer en velanset københavnsk journalists dekadente nedtur i alkoholismens tåger.

I den énsatsede koncert hører vi en strid mellem viljer, hvor soloinstrumentet er fanget i orkestrets spiralformede hvirvelvind – til tider gør det kraftig modstand, og andre gange overgiver det sig delirisk til kraften. Eichberg formulerer det således: "Selvom du ved, at det vil blive din undergang, kan du ikke give slip ... Men det er også ligegyldigt, for du er for længst blevet omfavnet af noget, der er større end dig selv ... Du kan ikke flygte, men det ønsker du heller ikke længere."

Det er åbenlyst, at bratschen befinder sig i orkestrets 'vortex' – lige omkring midten. Her formår soloinstrumentet at fremkalde en følelse af svimmelhed midt i ensemblets malstrøm af heftig aktivitet. Med afsæt i konflikten, der etableres af de udviskede, nedadgående linjer i koncertens start, eroderer det musikalske materiale gradvist.

Et tydeligt brud halvvejs i værket fører til et roligere afsnit, hvor de destruktive kræfter ikke besejres, men blot bliver lig-

gende latent. Efter et mindre højdepunkt og endnu en kamp spiller solisten en lille kadence, hvor instrumentets tonale spændvidde udforskes, hvorefter der følger en strid mellem en gentagende enkelt tone og et cirkulært motiv. Herefter overgiver bratschen sig helt til orkestrets dæmoniske udfoldelse. Men der er ingen følelse af, at bratschen er en undselig skikkelse, da den fuldt ud engagerer sig i diskussionen med orkestret.

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

Brasilianske **Rafaell Altino** har etableret sig som en alsidig bratschist, der bevæger sig hjemmevant mellem solorepertoire, kammermusikken og orkesterspillet. I sin 28. sæson som solobratschist i Odense Symfoniorkester passer han sideløbende sit virke som underviser i bratsch ved Syddansk Musikkonservatorium. Rafaell Altino har en bachelorgrad fra New England Conservatory i Boston og en mastergrad fra Juilliard School i New York, hvor han har studeret under kapaciteter som Burton Fine, Samuel Rhodes og Louis Krasner. Han fortsatte senere sin uddannelse i Europa på musikkonservatorierne i Köln og Detmold.

Som en dedikeret forkæmper for ny musik har Rafaell Altino bestilt over 50 nye værker for bratsch – herunder soloværker samt værker med slagtøj, cembalo og orkester. Listen tæller komponister som Poul Ruders, Bent Sørensen, Anders Koppel, Lil Lacy, Bára Gísladóttir, Mariza Resende og Jocy de Oliveira. I 2023 uropførte han Steingrímur Rohloffs koncert for to bratscher, *Doppelgängerkonzert*, skrevet til ham og den britiske bratschist Lawrence Power.

Som solist har han optrådt med dirigenter som den nu afdøde Alexander Vedernikov samt Vladimir Jurowski og Thomas Søndergård. Hans indspilninger har modtaget stor international anerkendelse; udgivelsen *Works for Solo Viola* (Dacapo Records, 2019) blev nomineret til to OPUS Klassik-priser, mens hans indspilning af Christian Lindbergs *Steppenwolf Concerto* (BIS) indbragte en nominering ved International Classical Music Awards. Rafaell Altino spiller på en fransk bratsch fra slutningen af det 18. århundrede med en James Tubbs-bue, venligst udlånt af Odense Symfoniorkestrets Instrumentfond.

**Odense Symfoniorkester** – et af Danmarks fem landsdelsorkestre – blev grundlagt i 1946, men dets rødder går helt tilbage til omkring år 1800. Fra at være et teaterorkester, som også spillede symfonisk musik, fremstår orkestret i dag som et moderne symfoniorkester med et højt aktivitetsniveau og under stadig udvikling. Orkestret har hjemme i Odense Koncerthus, som blev indviet i 1982. Hovedparten af orkestrets koncerter finder sted i Carl Nielsen Salen, en koncertsal med en fremragende akustik, plads til 1.212 mennesker samt udstyret med et 46-stemmer stort orgel bygget af et af verdens førende orgelbyggerier, Marcussen & Søn.

Odense Symfoniorkester havde ved grundlæggelsen 22 musikere, men er i årenes løb vokset og har nu 65 fastansatte medlemmer. Orkestret giver årligt omtrent 100 koncerter med et repertoire, der strækker sig fra barokken til vor egen tids musik og omfatter symfoniske serier, filmmusik og opera; herunder kan nævnes orkestrets komplette opførelse af Wagners *Nibelungens Ring* i 2018 under ledelse af den daværende chefdirigent, Alexander Vedernikov. Orkestret har en omfattende turnéaktivitet med tidligere optrædener i USA, Kina og over hele Europa. Diskografien tæller flere end 100 udgivelser, herunder en indspilning af Peter Liebersons musik, som modtog en GRAMMY-nominering i 2007.

Den østrigske dirigent **David Danzmayr** er i øjeblikket i gang med sin femte sæson som chefdirigent for Oregon Symphony. Han er anerkendt for sine ”følelsesmæssigt givende” fortolkninger og sit greb om det senromantiske repertoire, især Mahler. Sideløbende fungerer han som musikchef for ProMusica Chamber Orchestra i Ohio. Han opretholder desuden en tæt forbindelse til Zagreb Filharmonikerne, hvor han tidligere var chefdirigent og stod i spidsen for turnéer til både Musikverein i Wien og Festspielhuset i Salzburg.

Danzmayr er uddannet fra Universitat Mozarteum i Salzburg under Dennis Russell Davies og indledte sin karriere som assisterende dirigent for Royal Scottish National Orchestra. Han er i dag en efterspurgt gestdirigent hos store ensembler i Nordamerika (herunder symfoniorkestrene i Seattle, Atlanta og St. Louis) og i Europa (blandt andre City of Birmingham Symphony Orchestra og Deutsche Kammerphilharmonie Bremen). Danzmayr er prisvinder ved bade Gustav Mahler- og Malko-konkurrencerne og samarbejder jevnligt med solister som Emanuel Ax, Sir Stephen Hough og Yo-Yo Ma.

Den franske dirigent **Pierre Bleuse** er en dynamisk skikkelse pa podiet, anerkendt for sit arbejde med bade det symfoniske repertoire og samtidsmusikken. Siden 2021 har han varet chefdirigent for Odense Symfoniorkester, en rolle, han bestrider sideløbende med posterne som musikchef for Ensemble intercontemporain og kunstnerisk leder af Pablo Casals Festivalen i Prades.

Bleuse er dybt engageret i ny musik og har for nylig dirigeret Hector Parras opera *Orgia* i Barcelona samt staet i spidsen for Pierre Boulez-fejringen i Philharmonie de Paris. Hans diskografi inkluderer et anmelderrost Ligeti-album med Ensemble intercontemporain, der blev tildelt en *Diapason d'Or de l'annee* i 2024. Som gestdirigent samarbejder han jevnligt med internationale eliteensembler sasom Royal Concertgebouw Orchestra, BBC Symphony Orchestra og Orchestre de Paris, hvor han optreder sammen med solister som Joyce DiDonato og Sol Gabetta.

## Odense Symphony Orchestra

### Violin 1

Eugen Tichindeleanu<sup>2-8</sup>, Signe Madsen, Kazimierz Skowronek, Ulrike Kipp Christensen, Marina Skuratovskaia, Bjarne Hansen, Kjetil Ravnar Qvamme<sup>2-8</sup>, Esther Mielewczyk, Gitana Aksionova-Balaban, Hana Kovac, Stinus Christensen, Valeria Stadnicki, Jacob Agerskov Buur, Aisté Juodagalvyté, Sofie Qvamme<sup>2-8</sup>

### Violin 2

Jovana Vukusic, Jan Erik Schousboe, Inger Lassen, Carl R. Sjöberg, Stig Andersen<sup>2-8</sup>, Kathrin Kollecker, Mads Haugsted Hansen, Veronika Krauß Mojzesova, Katerina Jelinkova, Ivaylo Dechkoff, Mina Fagerlund Sanches<sup>2-8</sup>, Sonia Wiktorija Zajac<sup>2-8</sup>

### Viola

Dorthe Byrialsen<sup>2-8</sup>, Martin Jochimsen, Gertrud Ludwig, Dorota Kijewska, Christian Låke Bønnelykke, Victor Sørensen, Marie Louise Broholt Jensen, Laila Knudsen, Veronika Lenartova<sup>2-8</sup>

### Cello

Michaela Fukacová, Anna Dorothea Wolff, Chatarina Altino, Philippe Muriset<sup>2-8</sup>, Anna Pettersson, Mihai Fagarasan, Gabriella de Carvalho e Silva Fuglsig, Mette Spang-Hanssen<sup>2-8</sup>, Sofie Spanget Takkula<sup>2-8</sup>

### Double Bass

Peter Prehn, Maria Frankel, Poul Jensen Find, Jens Krøgholt

### Flute

Rune Most, Stefan Diaconu, Karen Marie Sørensen, Ragnhildur Josefsdottir<sup>2-8</sup>

### Oboe

Henrik Skotte, Albrecht Krauß, Carl Marttala<sup>2-8</sup>

### Clarinet

Svante Wik, Kenneth Larsen, Tine Maj Kofoed Antonsen, René Højlund Rasmussen<sup>2-8</sup>

### Bassoon

Morten Østergaard, Xanthe Arthurs, Lars Mathiesen

### Horn

Tone Sundgård Anker, Steen Madsen<sup>2-8</sup>, Nicolai Sell, Philip Sandholt Herup Andersen, Niels Aamand Güntelberg

### Trumpet

Per Morten Bye, Henrik Hou, Victor Koch Jensen

### Trombone

Robert Holmsted, Lukas Winther Andersen, Alf Vestergaard Nielsen, Gustaf Wiklund<sup>2-8</sup>

### Tuba

Carl Boye Hansen

### Timpani

Thomas Georgi

### Percussion

Kasper Grøn, Audun Larsen, Laurids Hvidtfeldt Madsen

### Harp

Lucie Estelle Delhaye

### Keyboard

Britt Krogh Grønnebæk<sup>2-8</sup>

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