

Thomas Koppel (1944-2006)

Moonchild's Dream

Concerto for recorder and orchestra (1990-91)

1	Largo Fluente - A tempo fluente -	05:29
2	L'istesso tempo ma non pesante - Con moto - Largo -	06:16
3	Prestissimo - Liberamente - Prestissimo -	04:38
4	Largo - Piu lento	04:01

Pelle Gudmundsen-Holmgreen (b.1932)

Chacun Son Son

Concerto for recorder and orchestra (2014) *

5	15:14
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Sunleif Rasmussen (b.1961)

Territorial Songs

Concerto for recorder and orchestra (2009) *

6	Leggiero.....	02:52
7	Misterioso	04:49
8	Espressivo.....	03:29
9	Tranquillo	06:11
10	Leggiero.....	03:47

Total: 57:01

* *World premiere recording*

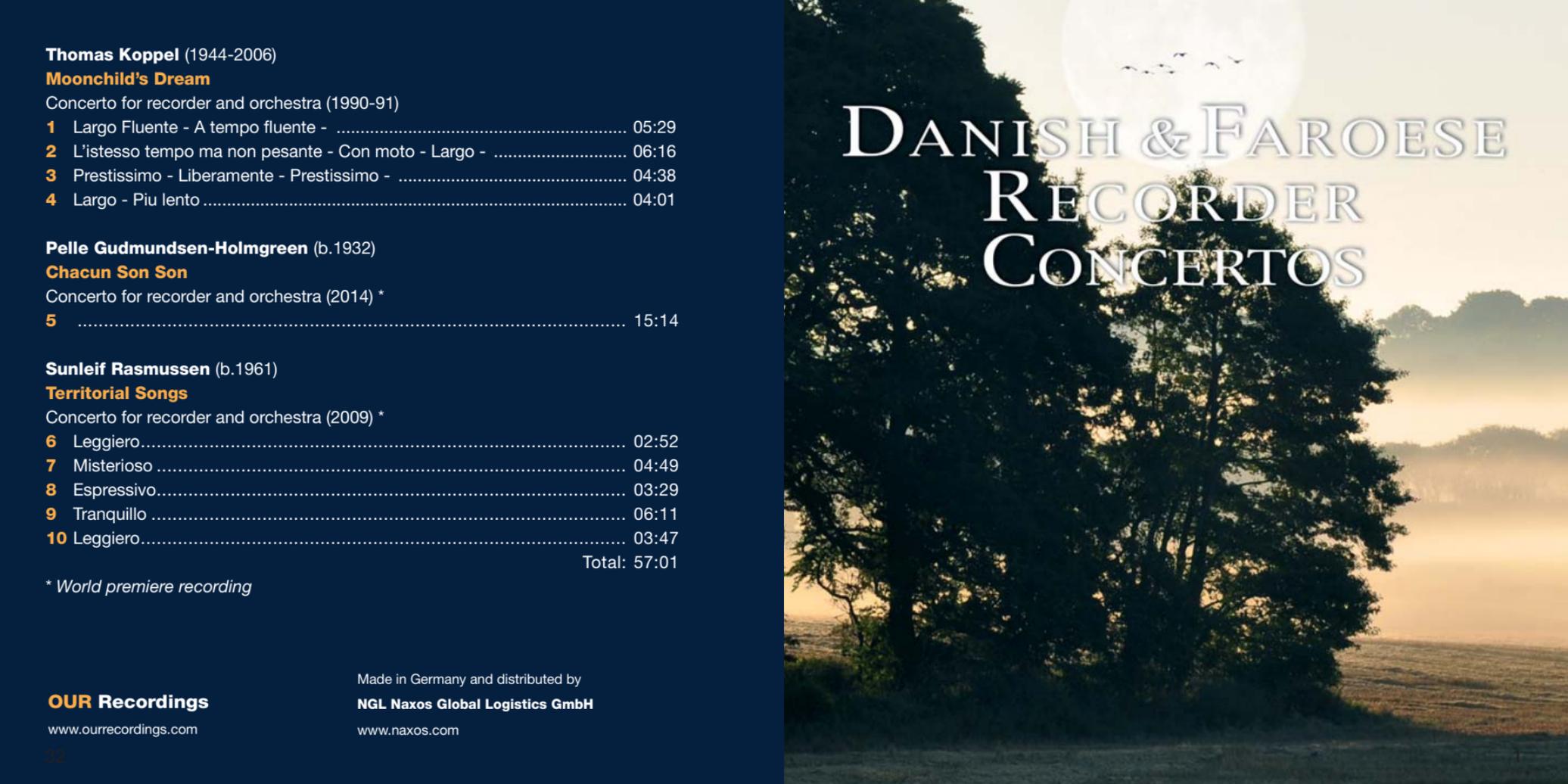
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DANISH & FAROESE RECORDER CONCERTOS



No Place Like Home

Throughout her extraordinary career, Michala Petri has embraced both the historical and the modern side of the recorder, mastering the entirety of its repertoire, from the Baroque to the 21st century. Yet, her great mission has been to bring her simple, yet versatile, instrument into the modern concert hall.

Since the founding of OUR Recordings with Lars Hannibal back in 2006, Michala has set out to document her musical journey, presenting the extraordinary range of new concert works she has commissioned.

Beginning with her Grammy nominated CD “Movements” which featured an international roster of composers, Michala has recorded albums showcasing contemporary recorder concertos from China and the UK. But home is where the heart is, and so for the latest stop on her musical itinerary, she presents the works of three native Danish and Faroese composers.

Prior to the 19th century, the development of Danish music was almost entirely defined by the monarchy or the church, and was significantly shaped by the foreign musicians attracted to work at the royal court. For nearly 200 years following the Reformation, court music flourished thanks to the patronage of monarchs eager to emulate and rival the grand courts on the continent. Musicians from the Netherlands, England, and Germany, including John Dowland (1598-1606), William Brade (ca. 1594-1622), Heinrich Schütz (1633-1635, 1642-1644) and Matthias Weckmann (1642-1647) were recruited to contribute to Danish musical life. Sadly, much of this legacy was lost to time when Copenhagen was hit by several catastrophic fires in 1728 and 1794 when Christiansborg Castle, where the royal music collection was kept, also burnt down and finally, the great fire of 1795, which destroyed nearly half of the old city.

The first decades of the 19th century ushered in what has come to be referred to as The First Golden Age of Danish Culture. Inspired by Germanic Romanticism, the newly rebuilt city of Copenhagen, and an emerging middle class, Danish art, architecture, science, philosophy and literature all flourished. This was the age of Hans Christian Andersen (1805-1875) and Søren Kierkegaard (1813-1855). In music, composers Johan Peter Emilius Hartmann (1805-1900), Hans Christian Lumbye (1810-1874) and Niels W. Gade (1817-1890) would begin to forge a national musical language. The Golden Age came to an end following the two Schleswig Wars (1848-1851 and 1864) and Denmark would begin to isolate herself from Central European influences.

Towards the end of the 19th century, two composers would dominate Danish music life for nearly the next hundred years: Carl Nielsen (1865-1931) and church music reformer, Thomas Laub (1852-1927). Both men reacted against what they saw as the decadence of late Romanticism on the continent and called for the creation of a “pure”, national musical idiom. While stifling to the visionary hyper-romanticism of Rued Langgaard (1893-1952), the anti-romantic tendencies which later dominated Nielsen’s experimental works from the late 1920s (the Sixth Symphony, the Clarinet Concerto and the Three Piano Pieces op. 59) opened the door for the music of Stravinsky, Bartók, Hindemith, Les Six, and Roussel to influence young Danish composers between the wars. Significantly, neither German Expressionism nor Schoenberg and the Second Viennese School aroused much interest at the time.

Important composers to emerge after Nielsen include Poul Schierbeck (1888-1949), Jørgen Bentzon (1897-1951), Niels Viggo Bentzon (1919-2000), Knudåge Riisager (1897-1974), Ebbe Hamerik (1898-1951), Finn Høffding (1899-1997), Svend Erik Tarp (1908-1994), Herman D. Koppel (1908-1998) father of Anders and Thomas Koppel, and Vagn Holmboe (1909-1996). Prolific as both a composer and teacher, Holmboe’s legacy has left a lasting impact on Danish music and his influence can be felt through the works of his students Per Nørgård (b.1932), Ib Nørholm (b.1931) and Pelle Gudmundsen-Holmgreen

(b.1932). By the mid-1950s, Danish composers began to turn away from the Nordic tradition epitomized by Nielsen and Sibelius and became increasingly interested in the experiments taking place in Central Europe. During the 1960s, a wide range of individual styles appeared, such as Nørgård’s ‘infinite series’, Nørholm’s lyrical expressive style, the ‘new simplicity’ and experiments with improvisation, ‘fluxus’ events and ‘happenings’ in the works of Henning Christensen and others. Among the first Scandinavian composers to attend the Darmstadt summer courses was Axel Borup-Jørgensen, who would also go on to develop a very personal modernist style.

Nørholm, Nørgård, and Gudmundsen-Holmgreen each have had a crucial influence on the development of Danish music since the 1960s both through their compositions and as teachers. Their students include Karl Aage Rasmussen (b.1947), Poul Ruders (b.1949), Niels Rosing-Schow (b.1954), Bent Sørensen (b.1958), and Karsten Fundal (b.1966). Following a brief period of disillusion with dogmatic modernism in the ‘70s, Danish music revitalized itself once again. The new composers of the 1990s have freely drawn upon any and every style for their inspiration, including jazz, rock, and traditional folk music. The new century has witnessed the continued growth and international success of Denmark’s contemporary music scene, and the growing interest and enthusiasm for all styles of Danish music around the world.





Thomas Koppel *Moonchild's Dream*

No discussion of 20th century Danish music would be complete without lavish attention being paid to one of the nation's greatest musical dynasties: the Koppel family, beginning with Herman David Koppel (1908-1998), the eminent Danish composer and his four children, Therese Koppel, pianist (1936-2015), Lone Koppel, soprano (born 1938), the youngest, Anders Koppel (born 1947), beginning his career as a clarinetist but increasingly gaining in importance as a composer, and Thomas Koppel (1944-2006).

Thomas' father, Herman came from a Jewish family and when Nazi persecution of the Danish Jews began in October of 1943, he fled with his wife and two young daughters to Sweden. Herman's wife was pregnant with Thomas at the time. Being born in a refugee camp would leave a permanent mark on Thomas' consciousness and conscience; he maintained life-long solidarity with disadvantaged and homeless people and with refugees and would grow up to embrace many liberal political causes.

Thomas' talents emerged at an early age and initially, he followed in his father's footsteps as a classical pianist, a jazz musician, and as a composer. Thomas studied at the Royal Danish Academy of Music with his father who was professor of piano there, but Thomas found the structure of the Academy confining and lacking in relevance. His senior recital was so unconventional that the Academy failed him. As a child of the '60s, Thomas took an interest in rock and popular music. He founded the experimental rock group Savage Rose with his brother Anders. In 1968, they added four more members including the singer Annisette. Together the group fused elements from classical music, jazz, gospel and rhythm and blues. Thomas Koppel and Annisette would marry and involved themselves in many radical political and social justice projects. Savage Rose became a landmark in the history of Danish rock and was one of the first bands from a non-English-speaking country to gain wide international success. Notwithstanding the band's popularity and cult status, Koppel increasingly found himself wanting to return to pursue contemporary composition,

which would become the primary focus of the last 15 years of his life. Several of the pieces that Koppel wrote in this later period were composed for renowned Danish recorder player Michala Petri, including the Los Angeles Street Concerto, which was completed only three months before Koppel died unexpectedly in Puerto Rico at the age of 61.

Moonchild's Dream (1990-1991) was written as a commission for a long music-video from the Danish Broadcasting Corporation, and was the first of three works that Koppel would compose for Michala Petri. The others would be Nele's Dances (1992) for recorder and archlute and the Los Angeles Street Concerto (1999), his last completed work. All three pieces share a concern for the less fortunate members of society and draw upon his mastery as a classically-trained composer as well as his experiences in rock and jazz.

While lacking an explicit program, Moonchild's Dream focuses on the hopes and fears and dreams of a little girl living in the South Harbor area of Copenhagen, one of the poorest neighborhoods in the city.

Koppel described the piece as "a kind of declaration of love for the creative life force that bubbles up from the cracks and fissures in the city pavements despite the cold that prevails at present. It has grown out of the time we live in, when we must be aware that over a million people in Denmark alone have been left outside the life of society, despite the fact that we stand on the threshold of what some people call a new world order, a new high point in the history of mankind. That is in one way or another, the background of my piece."

The opening movement (Largo Fluente) begins with a drum tattoo, answered by fluttering arpeggios from the recorder. A wistful melody tenderly unfolds and the orchestra quietly enters, playing rippling figurations, evoking the play on light upon the surface of the water as the harbor comes to life. A solo violin joins the recorder (L'istesso tempo) and the two instruments engage in a graceful pas de deux before the tempo picks up and the mood becomes darker as the orchestra dominates. Koppel's full mastery as an orchestrator comes to the fore in the third section (Prestissimo). Here, our Moonchild dreams of being

a dancing princess if just for a night. Delicate percussion and fragile tracery from the harp and pizzicato strings provide a feather-light accompaniment to the recorder's joyful chirps and warbles. But the dream is not to last. Following an eerie cadenza, accompanied only by a barely perceptible roll on the bass drum and a low-pitched cluster, the recorder attempts a brief reminiscence of the opening melody before trying to return to her graceful dance. But the dream comes to an end with the sound of bells and percussion. The grim thudding of the drums return (Largo - Piu lento), and the recorder's once-graceful cantilena now appears an octave higher, adding to its vulnerability and urgency, sounding almost as if it were a desperate whistling, hoping to catch our attention, as the orchestra sustains the long final chord, unresponsive and unchanging.





Pelle Gudmundsen-Holmgreen *Chacun Son Son*

When first approaching the music of Pelle Gudmundsen-Holmgreen, one hears it described in terms of what it is not: anti-expressive, anti-virtuoso, anti-romantic, the work of an “established outsider”, gleefully thumbing his nose at the conventions of the concert hall and frequently challenging what others would consider “good taste”. Yet, underlying Gudmundsen-Holmgreen’s provocative oeuvre is a passionate life-affirming spirit, an irresistible figure with a child-like sense of wonder, leavened with a dark sense of humor that embraces all of modern life’s absurdities and contradictions, combined with the ability to craft extraordinary and thought-provoking works of sound-art. Now in his 83rd year, Gudmundsen-Holmgreen’s artistic vision is as vigorous as ever, and as the famous 2008 video clip revealed, he is content to continue dancing to the polyrhythmic beats of his own drums. (See PGH dancing to “Triptychon” (1985) www.youtube.com/watch?v=kC-BUUX13CM)

Pelle Gudmundsen-Holmgreen was born in 1932, the son of the sculptor Jørgen Gudmundsen-Holmgreen. Following a traditional musical education at The Royal Danish Academy of Music, where he studied theory, musical history and composition with Høffding, Westergaard and Hjelmberg, he made his début as a composer in 1955 at the Music Festival of the Scandinavian Conservatories with *Variationer* for cello solo (1954). His earliest works were influenced by Nielsen, Holmboe and Bartók. In 1960, Holmgreen attended the ISCM Festival together with the Danish composers Per Nørgård and Ib Nørholm. This experience would lead to Gudmundsen-Holmgreen to make the final break with the Nordic symphonic tradition of Sibelius and Nielsen and to his experiments with Darmstadt serialism. Important works from this period include *Chronos* (1962) for 22 musicians and the *Symphony* (1962-1965).

By the mid-1960s, serialism had run its course for Gudmundsen-Holmgreen and he began to seek new inspirations. His breakthrough would come in his now classic,

proto-minimalist work, *Frere Jacques* (Mester Jakob) (1964), inspired by the collages of Robert Rauschenberg and the Neo-Dadaist paintings of Jasper Johns. Also decisive for Gudmundsen-Holmgreen was his encounter with the works of the Irish playwright, Samuel Beckett: *"I was immediately captivated by Beckett when I saw his Endgame at the end of the 1950s ... Beckett is preoccupied with meaninglessness, which has the strange power of releasing new ways of experiencing the world."* From that time on, Holmgreen's music has single-mindedly set out to rid music of affects and affectations, seeking instead radical and sometimes even silly solutions, stripping off the superficial niceties to explore the possibilities of what he has termed "concrete music".

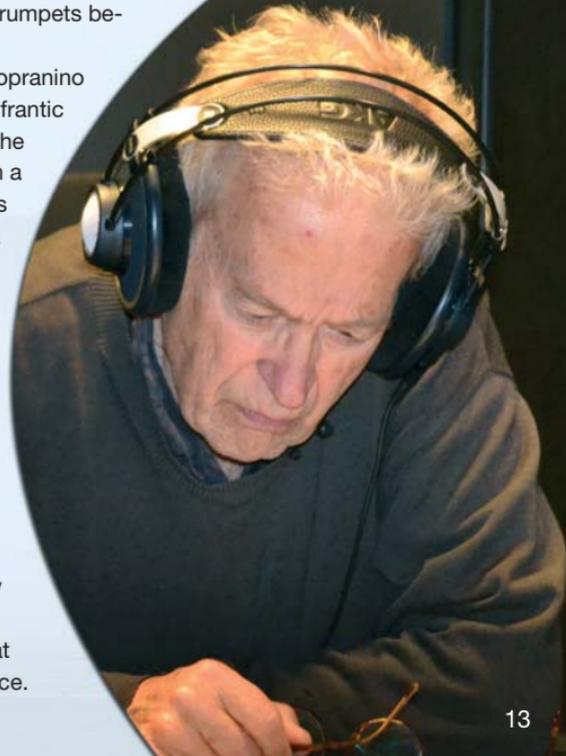
Gudmundsen-Holmgreen's humor is immediately apparent as soon as one opens the score to *Chacun Son Son* (2014). The title itself is a play on words, altering the French expression "à chacun son goût" - "to each his own taste" to read "to each their own sound", and continues with a charmingly self-effacing foreword:

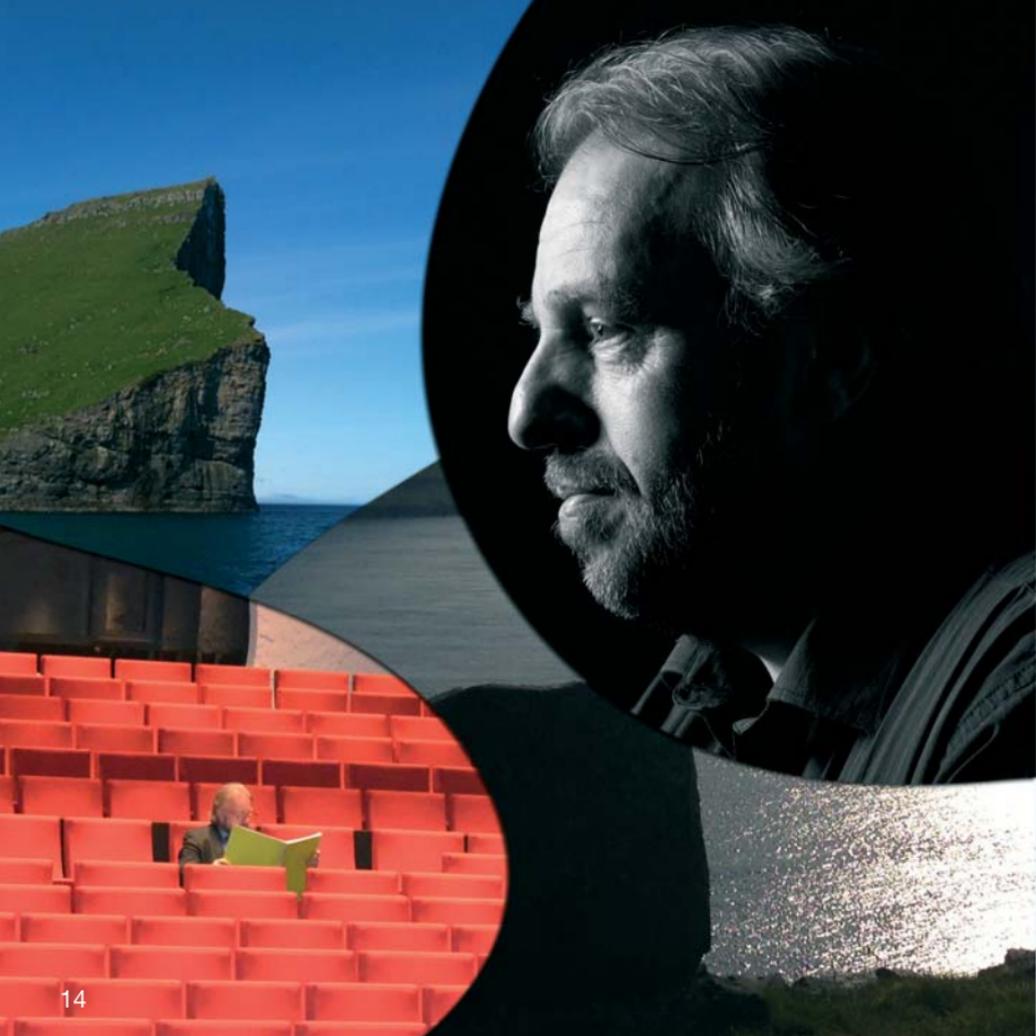
"My recorder concerto is called "Chacun Son Son" because the different sound groups i.e. woodwinds (including recorder), brass, strings and percussion each maintain a separate audio and image-character throughout the work without interfering with the other. They run their own race; the percussion even has its own time signature. In fact, calling it a "recorder concerto" is a little misleading; the work is more of a ritual than a concerto. The recorder is completely integrated into the woodwind section as primus inter pares (first among equals), as the first voice in a long-breathed canon. When I announced my - less than attractive from the soloist's perspective - plan to Michala Petri, she took it on the chin, which, of course, is typical of her open and tolerant mind!"

Gudmundsen-Holmgreen's "long-breathed canon" begins with the dark-hued sounds of the bass recorder, joined by the bass clarinet and then, a regular B-flat clarinet, all playing in the same register. Impatient grunts and growls from muted low brass try to hurry things along until the timpani enter keeping a steady pulse on a low cello E, augmented with pedal glissandos, which will continue throughout nearly the entire score. Gudmundsen-Holmgreen's cast of characters is completed when the strings make an appearance with a

series of unisons, snaps, glissandi and clusters. Changing to the alto and later soprano recorder, a clarinet trio joins the recorder in a dense interplay of melodies and motifs, the rhythms becoming increasingly syncopated, taking on an almost jazzy feel, an effect heightened by the use of muted trumpets. A constantly changing soundscape of textures follows as the melodic modules and patterns from each instrumental family are recombined and reassembled until a syncopated three-note rising figure on the muted trumpets begins to dominate.

This motif is finally picked up by the sopranino recorder and becomes the basis for a frantic cadenza, struggling to be heard over the clamour of the orchestra, climaxing on a long-held trill in the top of its range. As if to nullify the recorder's acrobatics, a solo violin takes the stage, playing a long, rather earth-bound cadenza of its own, which continues oblivious to the orchestra's half-hearted attempt to return to the expectant mood of the opening. This time, however, the heartbeat rhythm of the timpani is silent, and the orchestra dismisses the violin's rambling with an emphatic raspberry, leaving the bass recorder to try and finish the piece alone. A few discouraged tones sung and played simultaneously are the last sounds that we hear before the piece ends in silence.





Sunleif Rasmussen *Territorial Songs*

The Faroe Islands are an archipelago of 18 mountainous islands located halfway between Scotland and Iceland in the Northeast Atlantic. Existing under Danish control since 1388, they are currently a self-governing nation under the external sovereignty of the Kingdom of Denmark and possess a distinctive Nordic language and culture. Owing both to their isolated geography and the influence of Danish culture, Faroese art music is still a relatively new phenomenon, though the islands boast a variety of rich vocal music traditions, both in terms of a distinctive hymnody and many ballads and folks songs, which were until the lifting of the Danish ban in 1938, the only means of preserving the Faroese language.

Born on Sandoy - "the sand island" in 1961, Sunleif Rasmussen emphatically embraces his Faroese identity. Though he has studied abroad, he stresses that an understanding of his heritage is intimately bound to his musical expression - the colonial history, the yearning for freedom, the distinctive language, the songs and the culture - indeed; his foreign studies have served to help him define his identity as a Faroese artist. Rasmussen received his preliminary musical training in Norway. From 1990 to 1995, he studied composition at the Royal Danish Academy of Music in Copenhagen with Ib Nørholm and electronic music with Ivar Frounberg. Rasmussen has composed in numerous idioms, including orchestral, solo concertos, chamber music, solo pieces, electroacoustic compositions for tape and live electronics as well as a great deal of choral music. His approach to orchestration and performance is highly personal, frequently calling for specific spatial placements of musicians throughout the performing space as well as singing and vocal effects. Rasmussen has received numerous international awards, including the Nordic Council Music Prize for his Symphony No. 1 - "Oceanic Days," and the Faroese Cultural Prize of Honor, the youngest individual to receive this distinction. He has recently finished his Symphony nr. 2 "The Earth Anew" commissioned for the 2015 Sibelius anniversary by John Storgårds and Helsinki Philharmonic Orchestra - a large scaled work for orchestra, male choir, soprano and baritone.

“Territorial Songs” was composed in 2008-2009 for Michala Petri when Rasmussen was composer in residence with the South Jutland Symphony Orchestra. The idea for the piece came from two sentences in the Italian novel *Mr. Palomar* by Italo Calvino:

...The birds' song occupies a variable part of Mr. Palomar's auditory attention. At times he ignores it as a component of the basic silence, at other times he concentrates on distinguishing, within it, one song from another, grouping them into categories of increasing complexity. Punctiform chirps; two-note trills (one note long, one short); brief vibrato whistling; gurgles, little cascades of notes that pour down, spin out, then stop; overlapping twirls of modulation; and so on, to extended warbling ...

...The invisible birds among the boughs around him display a repertory of the most varied manifestations of sound; they enfold him in an acoustic space that is irregular, discontinuous, jagged; but thanks to an equilibrium established among the various sounds, none of which outdoes the others in intensity or frequency, all is woven into a homogenous texture held together, not by harmony, but by lightness and transparency.

In nature, bird song has two main functions: to defend a territory and to attract a mate. Territorial songbirds use a distinctive song to claim their territory. These songs are also used when the bird has been aroused by an intrusion into its territory. Rasmussen extended this idea of “territorial space” to the orchestra, letting some sections play independent of the conductor, marking their own territory within the orchestral landscape.

The work opens (*Leggiero*) with the tolling of the tubular bells. The soprano recorder enters immediately with a series of wild, stuttering figurations, accompanied by the bell's insistent repeated “Gs” and pizzicato harmonics in the double basses. In the following *Misterioso*, the cellos and double basses play a repeated figuration in harmonics, independent of the rest of the orchestra and the chimes return with their pedal point on “G”. Changing to the alto recorder, pizzicato violins, and the harp repeat asymmetrical patterns while the woodwinds provide a delicate, transparent texture. Constantly changing textures emerge as new patterns shift throughout the orchestra, and all the while the recorder plays an endless flow of rapid-fire, repeated-note figurations, punctuated by sharp exclamations from the brass.

The tempo eases to *Andantino*, and the musical landscape changes once again, with *divisi* cellos and basses playing dense, slow-moving phrases against the confused chirping of a trio of flutes which are placed in the sides and the back of the hall. A series of soft brass chords, like distant echoes of their earlier appearance, quietly transport us to the next tonal field (*Tranquillo*). Here, sensuous chromatic scales from the tenor recorder stand in relief to the dark, sustained tones in the lower strings and a pair of alto flutes. An extended, lyrical episode featuring the recorder player simultaneously singing and playing accompanied by violin harmonics functions almost as an “anti-cadenza”, providing a colorful contrast to the non-stop pyrotechnics of the earlier sections. The concluding section (*Leggiero*) begins dramatically. The virtuosity required of the recorder (soprano) in the earlier sections is now pushed to its limits, with triple tonguing, rapid chromatic figuration, breath-taking waves of rolling triplets and punishingly difficult octave leaps. Dramatic chords from the brass and woodwinds demarcate three final flourishes from the recorder, accelerating from quintuplets to sextuplets to septuplets. The chimes from the work's opening return one last time, clanging loudly and urgently, almost as a warning. A final burst of rapid-fire triplets from the solo recorder, outlining the triads of e minor, a minor, d minor and g minor, brings the work to its close.





Michala Petri Recorder

Michala Petri had her debut at age 5. She started her formal education at age 11 at “Staatliche Hochschule für Musik und Theater” in Hannover, Germany with Professor Ferdinand Conrad. Since then she has performed at major festivals and in concert halls around the world, as soloist with leading chamber- and symphony orchestras. Amongst the musicians she has worked with are Gidon Kremer, Joshua Bell, James Galway, Keith Jarrett, Christopher Hogwood, and Claudio Abbado.

Since 1992 Michala Petri has formed a duo with Danish guitarist and lute player Lars Hannibal, with whom she also performs worldwide. In 2013 she also formed a duo with harpsichordist Mahan Esfahani. Their first release was “Corelli, La Follia” in autumn 2014 and the second, UK-DK in February 2015. Michala Petri’s repertoire spans from early baroque to contemporary music, and her vivid interest in expanding the expressive possibilities of her instrument has made her an inspiration for many of today’s composers. She premiered more than 150 works. For 30 years she was under contract with the international recording companies Philips/Polygram and RCA/BMG, and in 2006 she formed together with Lars Hannibal their own company, OUR Recordings, in order to have full artistic freedom.

Her many recordings have received international nominations and awards, amongst others 4 Grammy nominations and 3 ECHO KLASSIK AWARDS. A series of recordings with contemporary recorder concertos from various countries has been started with the Grammy nominated *Chinese Recorder Concertos*; *English Recorder Concertos* and the present cd with *Danish and Faroese Recorder Concertos*. Planned albums are *German Recorder Concertos* in 2015 and *American Recorder Concertos* in 2016.

Michala Petri has received many of her country’s highest civilian honours including the prestigious Léonie Sonning Music Prize in 2000, and was awarded the 1. rank of Knight of Dannebrog in 2011. In September 2012 Michala Petri was appointed Honorary Professor at the Royal Academy of Music in Copenhagen.



Henrik Vagn Christensen Conductor

Henrik Vagn Christensen, born 1963, is educated at the Royal Academies of Music in Aalborg, Aarhus and Copenhagen with Jorma Panula, Frans Rasmussen and Tamas Vetö. Furthermore he studied in Stockholm and London before his debut concert in 1994 with Copenhagen Philharmonic.

Henrik Vagn Christensen has a broad and extensive repertoire including opera, symphonic music, musicals and contemporary music. With his committed engagement to the Royal Danish Opera House, Henrik Vagn Christensen has established himself as the Danish ballet conductor of his generation. He has conducted the entire classic and romantic ballet repertoire including *Romeo & Juliet*, *Swan Lake*, *A Midsummer Night's Dream*, *Napoli*, *A Folk Tale*, *Symphony in C*, *Serenade* and *La Sylphide*. At the Danish National Opera he has conducted Carl Niensens *Masquerade* and *My Fair Lady*, and with The Danish National Chamber Orchestra he has a long list of theater productions, recordings and concerts in all genres. Until 2009 Mr. Christensen also held the position as Chief Conductor and Artistic Director of The Queen's Guard in Copenhagen as well as for The Prince's Guard in Skive, Denmark. 2001-2012 he was first guest conductor at The Danish Symphony Orchestra.

As a company conductor at the Royal Danish Ballet he has led a number of tours with the company in Asia, America and Europe, conducting in Beijing, Shanghai, Tokyo, Osaka, Washington, San Francisco, Los Angeles, New York, Madrid and Sct. Petersburg.

Henrik Vagn Christensen is a regular guest conductor at orchestras throughout Europe, and has conducted at The Finnish National Opera & Ballet, The Royal Swedish Opera & Ballet, The Norwegian National Ballet, State Theatre Dance Company in Pretoria, South Africa and at New York City Ballet at Lincoln Centre, New York.

His discography includes numerous recordings, especially with the Danish National Symphony Orchestra and the Danish National Chamber Orchestra.



Aalborg Symphony Orchestra was founded in 1943 by the fiery soul, Jens Schröder, who was principal conductor until 1979. From 1980 until today the orchestra has been headed by the following important conductors: Alf Sjøen, Janos Füst, Peter Erös, Owain Arwel Hughes, Moshe Atzmon, Lan Shui, Ari Rasilainen, Matthias Aeschbacher and Rumon Gamba.

Today the orchestra has 65 musicians and gives close to 200 concerts a year – not just in Aalborg but in all other municipalities in the North Jutlandic Region. The orchestra also tours the rest of Denmark as well as other countries. Aalborg Symphony Orchestra has thus enraptured audiences in Germany, France, Norway and Sweden – not just in symphonic concerts but also in concerts with the world-renowned artists Andrea Bocelli and Sting.

The orchestra plays an important part as opera and ballet orchestra at guest performances by the Royal Danish Theatre and the Jyske Opera.

Aalborg Symphony Orchestra also makes an extraordinary effort in the field of teaching music to children. Every year the orchestra is involved in a large number of children's concerts and other events headed by their mascot Chopingo. In this way the orchestra has taken on the role as the driving force in the teaching of music throughout the region.

Throughout the years, Aalborg Symphony Orchestra has performed with a number of world-renowned artists such as Jean-Pierre Rampal, Victor Borge, Birgit Nilsson, Yehudi Menuhin, Anne-Sophie Mutter, José Carreras, and Kiri Te Kanawa.

The orchestra has recorded several cds with mostly Danish music, but also works by Siegfried Wagner and George Gershwin – and most recently the critically acclaimed recording of works by Anders Koppel where the musicians from Aalborg Symphony Orchestra performed as soloists.





Yana Deshkova Violin solo

Yana Deshkova began playing the violin at the age of 4. She finished her Bachelor Degree at the Guildhall School for Music and Drama in London and continued her studies in Essen and Stuttgart.

Yana started off as a child prodigy, won her first competition at the age of 6, and played her first concert as a soloist at age 8. Her career took a few different directions and brought her to many chamber music festivals, solo recitals in different European countries, master-classes with Sir Colin Davis and the Takacs Quartet, and guest concertmaster appearances with the Trondheim and Aarhus Symphony Orchestras.

As a baroque violinist, she was guest of the New London Consort at the Perth International Arts Festival.

Yana is the first prize winner of the International Lipizer Competition '97. She has recorded for Dacapo, Hessische Rundfunk - Frankfurt, RAI3, Bulgarian National Radio and TV and has played as a soloist of many symphony and chamber orchestras across Europe.

Yana is currently first concertmaster of the Aalborg Symphony Orchestra, a member of the Quintilian Quartet, and a founding member of ensemble ContiNEO.



Warm thanks to the staff at
Aalborg Symphony Orchestra
and Musikkens Hus for a great
cooperation and hospitality.

Recorded in Musikkens Hus (Aalborg Concert Hall)
Aalborg, Denmark, June 10-15 2014.

Producer and mix: Preben Iwan
Editing: Preben Iwan and Mette Due
Mastering: Preben Iwan, www.timbremusic.dk
Executive producer: Lars Hannibal
Liner notes: Joshua Cheek
Artwork and cover design: CEZBP, OUR Recordings

Recorded with generous support from:
Augustinus Fonden, Oticon Fonden, Statens Kunstfond,
Dansk Solistforbund, Solistforeningen af 1921,
Den Færøske Komponistforening, Mentanargrunnur and

Photos:
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Aalborg Symphony Orchestra
p. 22: Britt Lindemann.
Landscape and background-
photos: Lars Hannibal,
CEZBP, Michala Petri and
Sunleif Rasmussen.



EDITION WILHELM HANSEN

Recorders: Moeck, Ehlert, Mollenhauer, Breukink Eagle.

Recorded in the DXD audio format (Digital eXtreme
Definition), 352.8 kHz/32bit, Microphone main array:
5x DPA 4006TL & 2x 4011TL microphones for surround
channels.

Solo spot microphone: 1x DPA 4011TL, DAD AX32
converters/preamps, Pyramix DAW system with Tango
Controller. Monitored on B&W 802 Diamond speakers.



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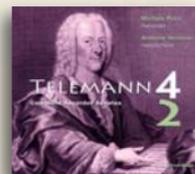
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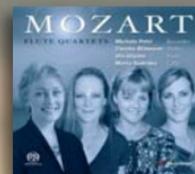
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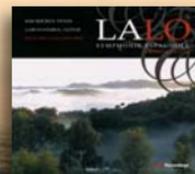
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