

BENT SØRENSEN · PER NØRGÅRD · HANS ABRAHAMSEN

# Phantasmagoria

*Danish Piano Trios*

Trio con Brio Copenhagen

BENT SØRENSEN · PER NØRGÅRD · HANS ABRAHAMSEN

# Phantasmagoria

*Danish Piano Trios*

Trio con Brio Copenhagen

Soo-Jin Hong *violin* Soo-Kyung Hong *cello* Jens Elvekjær *piano*

**BENT SØRENSEN** (b. 1958)

“PHANTASMAGORIA” FOR PIANO TRIO (2006-2007) . . . . . 17:34

- 1 I Molto energico . . . . . 5:59
- 2 II Misterioso e dolce . . . . . 1:47
- 3 III Dolcissimo . . . . . 3:27
- 4 IV Misterioso e meccanico . . . . . 3:36
- 5 V Dolcissimo . . . . . 2:46

**HANS ABRAHAMSEN** (b. 1952)

“TRAUMLIEDER” FOR PIANO TRIO (1984/2009) . . . . . 15:54

- 6 I Serenade . . . . . 3:19
- 7 II Arabesque . . . . . 1:56
- 8 III Blues . . . . . 2:07
- 9 IV Marcia funebre . . . . . 4:28
- 10 V Scherzo misterioso . . . . . 2:23
- 11 VI “For the children” . . . . . 1:42

**PER NØRGÅRD** (b. 1932)

12 “SPELL” FOR PIANO TRIO (1973) . . . . . 15:46

Total 49:14

PER NØRGÅRD, HANS ABRAHAMSEN and BENT SØRENSEN are all key figures of the musical 'golden age' that Danish music has experienced from the late 1960s to the beginning of the 21st century.

After the strong position enjoyed by central European modernism in the early post-war years, Per Nørgård in particular was an exponent of a new, emancipated form of musical expression, one in which the longing of the late 1960s for an expansion of consciousness went hand in hand with the exploration of a new musical language. In Nørgård's case, this led to the discovery of the so-called 'infinite series', which was to play a vital role in a number of works, including *Spell*.

Despite the fact that this musical innovation has helped greatly in the creation of completely new and radical forms of musical expression, a number of composers have also managed to incorporate and renew the yearning of Romantic aesthetics to contain the intangible and the mysterious. This applies, for example, to Hans Abrahamsen, who in *Traumlieder* has composed subtle music that bears traces of the character pieces and musical miniatures by Schumann.

And in Bent Sørensen it leads to a whole series of works where sophisticated musical characterization is combined with a magically charged sensitivity – of which *Phantasmagoria* is a fine example.

#### BENT SØRENSEN: PHANTASMAGORIA (2006-2007)

In *Phantasmagoria*, dedicated to and premiered by Trio con Brio, Bent Sørensen opens up a profusion of vibrating moods. Among his sources of inspiration, the composer mentions an evocative gothic picture with a nocturnal ruin, where only the contours of the collapsed building can be made out. Here, then, we are dealing with a kind of double blurring. The ruin, because of its dilapidated state, has already lost part of its original architectural clarity, and as a result of the twilight a partially hidden play of shadows also takes place around the caved-in walls.

Something similar also applies from a purely musical point of view. From the very first note, the music is ghostly and intangible. The violin starts with a single note, but a glissando erases the original note and leads instead to a falling movement where the usually clearly defined notes slip away like sand between one's fingers. The sound of the instrument is also characterised by an unreal tinge, as the violinist is instructed to play using a so-called Tonwolf mute, which drastically dampens notes and gives the sound a snarling, metallic quality. At the same time, the muted note is to be played strongly, which gives it a desperate feeling – like pent-up passion that can only find expression through raw aggression.

When the cello enters after a few beats it is like a shadow of the violin, since it plays the same falling glissandos, but in an attenuated register and with a less insistent sound. Something similar happens at the entrance of the piano. Although the sound of the piano differs considerably from that of the two string instruments, the composer succeeds in letting the piano join in imperceptibly, as a third masked partner in this musical phantasmagoria.

We are in a musical world here that is beyond traditional melodies, yet at times we can hear fragments of distant melodies that are played with great fervour – as if they were a precious memory. And towards the conclusion this movement develops into a crepuscular musical poetry of the first order when all three instruments combine in a restrained hymnlike tremolo that embellishes an echo of an aria from Bent Sørensen's opera *Under himlen* (Under the Sky) (1999-2004).

In the brief second movement *Misterioso e dolce* it is as if the music is moving through a narrow tunnel, as the three voices revolve around the same notes in a silent tracking. From time to time, everything fuses together, but for the most part they are on the verge of losing contact with each other, resulting in a titillatingly painful dissonance. After this, the music moves into a warm zone where the three instruments find each other in the middle movement *Dolcissimo*. The whole ensemble is gathered together in an innocent melody, and by virtue of ingenious oscillations of sound an indistinct harmony is created in which the previous interplay of major and minor takes on a whole host of nuances. For brief moments, harmonious dream visions are revealed that seems to originate from a deeply romantic world. And by mainly keeping the music

in a gentle pianissimo and allowing the violin and cello to caress the notes via the use of a gossamer-light bowing technique – flautando – a mood of peace and absence of danger is conjured up.

In the fourth movement *Misterioso e meccanico* it is not the pitches of the notes that are unclear. Instead, the pulse of the music is constantly varied, which manipulates our sense of time and makes it feel unreal. Most often, this takes the form of a gradual slowing down that leads to a weakening of the innate energy of the music. As the process is repeated again and again, it results in a sense of loss, but as a reconciling element we can hear a distant human voice in a music that otherwise carries death within it.

In the last movement, the first to be composed, we can hear voices, and it is striking that the three instruments never play together at one and the same time. Once more, we are in a muted sound world, where fragile melodic voices are heard in the distance – this time in the form of an intimate lullaby. This is music that can fall apart at any moment, reminding us of the frailty of human existence.

#### HANS ABRAHAMSEN: TRAUMLIEDER (1984/2009)

For Hans Abrahamsen, the classic piano trio is first and foremost a Romantic ensemble, characterised by great flexibility of sound in the two string instruments and the orchestral breadth of the piano. For this reason, the piano trio is also a natural medium for Hans Abrahamsen, as his music is very much a continuation of the sensitivity and use of fantasy found in Romanticism. This applies to the highest degree to *Traumlieder*, dedicated to and premiered by Trio con Brio and based partly on *10 Studies* (1983-98) for solo piano and partly on *Six Pieces* (1984) for horn trio. Abrahamsen sees converting and recomposing former works for a new ensemble as an important part of his work as a composer. In this he can be compared with the painter Vilhelm Hammershøi, who throughout his life returned to certain motifs in the hope of eventually being able to separate the irrelevant and focus on the essential in his works.

In the first movement of *Traumlieder*, *Serenade*, we are taken deep into a silent dreamland. With muted chords in the piano's lower register and soft string voices stretched out like a sound-veil, this music seems to move as in a trance. Every step is

measured, as if taken by a sleepwalker. And although the tempo in *Arabesque* is quicker and more dynamically varied, we still find ourselves in an unreal world, characterised by a labyrinthine piano voice that, breathing nervously, is increasingly enmeshes in its own web. The following *Blues* takes us at a calm walking pace deep into the heart of melancholy. The bass line of the piano is marked by a sense of inevitability, and the sorrowful, drawn-out lines of the two singing string voices ensure a sombre setting.

In *Marcia funebre* the innate darkness that typifies *Traumlieder* reaches its utmost expression. Unlike the Romantic funeral march, this music is without pulse, and halfway through the movement all veils fall and grief wells forth in frenetically hewn chords, after which time, so to speak, ceases. And fate is inexorable in Hans Abrahamsen's nocturnal dream world, for even though the music returns, an aftershock reminds us of the extent of the catastrophe.

In the two final movements, however, we are presented with some form of opening. For with a rip-roaring boogie-woogie – marked *Scherzo misterioso* – it is as if the last vestiges of sorrow are annihilated before the music, so to speak, transcends in *For the Children*. In the final, serene music the violin can be heard like an ethereal voice up above, and a single, elegant melody germinates from the piano, like some carillon. Perhaps this music with its childlike artlessness represents a new beginning.

#### PER NØRGÅRD: SPELL (1973)

With the word *Spell* Per Nørgård has chosen an intentionally ambiguous title for his piano trio, which also exists in a version for clarinet trio and is based on the piano piece *Turn*. The word 'spell' in this context means both 'to spell' and a magic 'spell'. And even though the two meanings are on the face of it completely different, they turn out here to be two sides of the same coin. For on the one hand *Spell* is a work where musical building blocks are laid out like single pieces, yet at the same time it transpires that taken together they form a living organism – and one which, it should be noted, is not subject to any real rational understanding and control:

‘... an organism is not a game of billiards with chains of mere cause and effect, but a *field of interaction* where a series of forces have a mutual, incredibly complex influence on each other.’

This is what Per Nørgård wrote in 1972 in his seminal article *The Expansion of Consciousness while Fully Conscious*. In it he formulates an artistic vision that we humans, by acquiring an organic mode of thought, can ‘rediscover ourselves as cosmic beings’ and ‘unite life with sanctity’. This lovely, comprehensive vision is developed on a large scale in Per Nørgård’s *Symphony No. 3* (1976), and on a smaller scale – though no less coherent for that – in *Spell*. We are dealing with freely floating music where the individual voices stand in a relatively free relation to each other. Unlike the traditional form of notation, where the composer has written down the work in exact note values that the musicians play as precisely as possible, Per Nørgård has developed in *Spell* a new system in which each individual musician – within an overall predetermined framework – gradually alters the specific gravity of a particular note or musical figure. Specific gravity in this context means volume, duration and tempo, and the development of these parameters is determined by impulses from the other musicians. This gives rise to uncertainty, where every performance differs according to the impulses the musicians give each other.

The result is full of promise, since the usual – often predictable – division of time into exact measures and note lengths is suspended in favour of a sliding continuum. The music is perceived as a large, pulsating organism consisting of individual elements that gradually alter and are partially independent of each other – like cloud formations that imperceptibly change shape and constantly renew themselves, developing in wonderful new directions. The shifting creates the illusion that the time and space of the music are simultaneously static and being reassembled. The moment transcends the now and stretches into eternity.

*Esben Tange holds degrees in musicology and media science. He is an editor and concert host at DR P2 Radio, and Artistic Director of the Rued Langgaard Festival.*

TRIO CON BRIO COPENHAGEN was founded in Vienna by the Korean sisters Soo-Jin Hong and Soo-Kyung Hong and the Danish pianist Jens Elvekjaer in 1999, and first drew attention with a sensational performance that took the highest prize at Germany’s prestigious ARD-Munich Competition in 2002. Since then, they won first prize in several more competitions – Italy’s Premio Vittorio Gui in Florence, Norway’s Trondheim Chamber Music Competition, and the Danish Radio’s Chamber Music Competition. They also won the “Allianz-Preis” in Germany’s Festspiele Mecklenburg-Vorpommern and was further honored with the Kalichstein-Laredo-Robinson International Piano Trio Award, giving them concerts in twenty major concert series across the USA.

Now based in Copenhagen, the trio tours worldwide, with engagements taking them to major concert halls and festivals in Europe, North America and Asia, such as New York’s Carnegie Hall; Washington, DC’s Kennedy Center; Amsterdam’s Concertgebouw; London’s Wigmore Hall; Konzerthaus Berlin, Seoul Arts Center and Bunka Kaikan Tokyo. In 2003 Trio con Brio Copenhagen performed the complete Beethoven piano trio cycle at Tivoli Concert Hall in Copenhagen with great success; in their 10th anniversary season (2009-10) they were again engaged to play the cycle in the Royal Library in Copenhagen. The trio was Ensemble-in-Residence in Copenhagen’s Rundetaarn (Round Tower). In addition, in 2008-09 the trio has been Ensemble-in-Residence in Mogens Dahl Concert Hall in Copenhagen. Trio con Brio Copenhagen is frequently featured as the soloists in Beethoven’s Triple Concerto and Sven-David Sandström’s Triple Concerto (dedicated to the trio) with orchestras such as the Danish National Symphony Orchestra, the Royal Stockholm Philharmonic Orchestra, the Aarhus Symphony Orchestra, the Copenhagen Philharmonic, the Polish Chamber Philharmonic Orchestra, and the Prime Philharmonic Orchestra (Korea). At the 2012 Stockholm Contemporary Music Festival, Trio con Brio Copenhagen gave the world premiere of a new trio written for them by Per Nørgård, in celebration of the composer’s 80th birthday. Soo-Jin Hong and Soo-Kyung Hong play an Andrea Guarneri violin and a Grancino cello, respectively, and Jens Elvekjaer is Denmark’s first Steinway Artist.



TRIO CON BRIO COPENHAGEN



PER NØRGÅRD, HANS ABRAHAMSEN OG BENT SØRENSEN er alle tre centrale figurer i den musikalske guldalder, som vi har oplevet i dansk kompositionsmusik fra slutningen af 1960'erne og frem til begyndelsen af det 21. århundrede.

Efter at den centraleuropæiske modernisme havde stået stærkt i årene efter 2. Verdenskrig, var ikke mindst Per Nørgård eksponent for et nyt frigjort musikalsk udtryk, hvor de sene 60'eres higen mod bevidsthedsudvidelse gik hånd i hånd med en udforskning af et nyt musikalsk sprog. I Per Nørgårds tilfælde førte det til opdagelsen af den såkaldte uendelighedsrække, der kommer til at spille en afgørende rolle i en række værker, blandt andet i *Spell*.

Til trods for at dette musikalske nybrud i høj grad har været med til at skabe helt nye og radikale musikalske udtryk, har en række komponister samtidig været i stand til at indarbejde og forny den romantiske æstetiks stræben efter at rumme det uhåndgribelige og det mystiske. Det gælder blandt andet Hans Abrahamsen, der i *Traumlieder* har komponeret en subtil musik med tråde tilbage til karakterstykker og musikalske miniaturer af Schumann.

Og hos Bent Sørensen fører det til en lang række værker, hvor en forfinet musikalsk karaktertegning forenes med en magisk ladet følsomhed, hvilket *Phantasmagoria* er et fornem eksempel på.

#### BENT SØRENSEN: PHANTASMAGORIA (2006-2007)

I *Phantasmagoria*, der er tilegnet og uropført af Trio con Brio, åbner Bent Sørensen op for et væld af vibrerende stemninger. Som inspirationskilde nævner komponisten blandt andet et gotisk stemningsbillede med en natlig ruin, hvor kun konturerne af den sammensunkne bygning skimtes. Her er altså tale om en form for dobbelt sløring. Ruinen har allerede i kraft af den forfaldne tilstand mistet en del af sin oprindelige arkitektoniske klarhed, og som følge af halvmørket opstår der tillige et delvist skjult skyggespil rundt omkring de sammensunkne mure.

Noget lignende gør sig gældende rent musikalsk. Lige fra første tone er musikken spøgelsesagtig og uhåndgribelig. Violinen sætter an med en enkelt tone, men et glissando udvisker den oprindelige tone og fører i stedet til en faldende bevægelse, hvor de sædvanligvis klart aftegnede toner diffunderer som sand imellem fingrene. Instrumentets klang er også præget af et uvirkeligt skær, da violinisten skal spille med en såkaldt Tonwolf, der dæmper tonerne voldsomt, og giver klangen en snerrende metallisk karakter. Samtidig skal den dæmpede tone spilles kraftigt, hvilket resulterer i et desperat udtryk – som en hæmmet passion, der kun kan komme til udtryk igennem rå aggression.

Når celloen sætter ind efter nogle takter, er det som en skygge af violinen, idet celloen spiller de samme faldende glissader, men i et svagere toneleje og med en mindre anmassende klang. Noget lignende gør sig gældende ved klaverets entré. Selv om klaverets klang adskiller sig væsentligt fra de to strygere, lykkes det her at lade klaveret indgå umærkeligt, som en tredje maskeret partner i dette musikalske skyggespil.

Vi er her i en musikalsk verden hinsides traditionel melodik, og undervejs høres der fragmenter af fjerne melodier, der spilles med en inderlighed, som var det et dyrebart minde. Og mod slutningen udvikler dette spor sig til musikalsk tusmørkepoesi af fineste karat, da alle tre instrumenter forenes i et tilbageholdt hymnisk tremolo, der forgylder et udkomponeret ekko af en arie fra Bent Sørensens opera *Under himlen* (1999-2004).

I den korte 2. sats *Misterioso e dolce* er det, som om musikken bevæger sig igennem en smal tunnel, da de tre stemmer i et tyst parallelløb kredser om de samme toner. Af og til smelter de helt sammen, men oftest er de på nippet til at miste den indbyrdes kontakt, med en kildrende smertelig dissonans til følge. Herefter bevæger musikken sig ind i en varm zone, hvor de tre instrumenter finder hinanden i den midterste sats *Dolcissimo*. Hele ensemblet samles om en uskyldsren melodi, og i kraft af kunstfærdige tone-svingninger skabes der en uklar harmonik, hvor det gamle spil med dur og mol tilføres et væld af nuancer. I korte øjeblikke åbenbarer der sig harmoniske drømmesyn, der synes at stamme fra en dybt romantisk verden. Og ved overvejende at holde musikken i et blidt pianissimo samt lade violin og cello kærtegne tonerne med brug en særlig florlet strygeteknik – flautando – lykkes det at fremmane en stemning af fred og ingen fare.

I 4. sats *Misterioso e meccanico* er det ikke tonehøjderne, der er uklare. I stedet varieres musikkens puls bestandigt, hvorved vores tidsoplevelse manipuleres og gøres uvirkelig. Oftest er der tale om en langsom opbremsning og dermed en svækkelse af musikkens iboende energi. Efterhånden som denne proces gentages igen og igen, resulterer det i en tabsoplevelse, men som et forsonende element høres der en fjern menneskelig stemme i en musik, der ellers bærer døden i sit indre.

Også i sidste sats, som var den første, Bent Sørensen komponerede, høres der stemmer, og det er påfaldende, at de tre instrumenter ikke på noget tidspunkt spiller samtidigt. Vi er igen i en dæmpet klangverden, hvor spinkle melodistemmer høres i det fjerne, denne gang i form af en intim vuggevis. Dette er musik, der kan falde fra hinanden når som helst, og som minder om den menneskelige eksistens' skrøbelighed.

#### HANS ABRAHAMSEN: TRAUMLIEDER (1984/2009)

For Hans Abrahamsen er den klassiske klavertrio først og fremmest en romantisk besætning, præget af de to strygeres store klanglige fleksibilitet og af klaverets orkestrale bredde. Dermed er netop klavertrioen også et naturligt medium for Hans Abrahamsen, da hans musik i høj grad er en videreførelse af romantikkens følsomhed og fantastik. Det gælder i allerhøjeste grad *Traumlieder*, der er tilegnet og uropført af Trio con Brio, og som bygger på dels *10 Studier* (1983-98) for soloklaver, dels *Seks stykker* (1984) for horntrio. At omarbejde eller genkomponere tidligere værker for en ny besætning er for Hans Abrahamsen en væsentlig del af arbejdet som komponist. Det kan sammenlignes med maleren Vilhelm Hammershøi, der igennem hele livet vendte tilbage til bestemte motiver, i håb om med tiden at kunne udskille det ligegyldige og fokusere på det væsentlige i sine værker.

I første sats af *Traumlieder, Serenade*, føres vi dybt ind i et tyst drømmeland. Med dæmpede akkorder i klaverets dybe leje og sagte strygerstemmer udspændt som et klangligt slør er dette musik, der bevæger sig som i trance. Hvert skridt er afmålt, som var det ført af en natlig søvngænger. Og selv om tempoet i *Arabesque* er hurtigere og mere dynamisk varieret, befinder vi os her fortsat i en irreal verden, præget af en labyrintisk klaverstemme, der med nervøst åndedrag vikler sig længere og længere ind i sit eget

spind. I den følgende *Blues* føres vi med roligt vandrende skridt dybt ind i melankoliens hjerte. Klaverets basgang er præget af en uafvendelighedens konsekvens, og langt udtrukne sorglinjer i de to syngende strygerstemmer sikrer en dystert iscenesættelse.

I *Marcia funebre* tages den fulde konsekvens af det iboende mørke, der præger *Traumlieder*. I modsætning til den romantiske sørgemarch er dette musik uden puls, og midtvejs i satsen falder alle slør, og sorgen vælter ud i frenetisk udhuggede akkorder, hvorefter tiden så at sige ophører. Og skæbnen er ubønhørlig i Hans Abrahamsens natlige drømmeverden, for selv om musikken vender tilbage, minder et efterskælv os om katastrofens omfang.

I de to sidste satser viser der sig dog en form for åbning. For med en fræsende boogie woogie – betegnet *Scherzo misterioso* – er det, som om de sidste rester af sorgen tilintetgøres, inden musikken så at sige transcenderer i *For the Children*. I en sidste afklaret musik høres violinen som en sfærisk stemme i det høje, og en enkel graciøs melodi spirer frem i klaveret, der illuderer et klokkespil. Måske er denne barnligt troskyldige musik en ny begyndelse.

#### PER NØRGÅRD: SPELL (1973)

Med titlen *Spell* har Per Nørgård valgt en bevidst flertydig titel til sin klavertrio, der også findes i en version for klarinettrio, og som bygger på klaverstykket *Turn*. Ordet “spell” skal her både forstås i betydningen “at stave” og som en “fortryllelse”. Og selv om de to betydninger umiddelbart er væsensforskellige, viser det sig her at være to sider af samme sag. For på den ene side er *Spell* et værk, hvor musikalske byggesten lægges frem som enkeltstående brikker, men samtidig viser det sig, at disse brikker tilsammen udgør en levende organisme. Og der er vel at mærke tale om en organisme, som ikke er underlagt en egentlig rationel forståelse og kontrol:

“... en organisme er ikke et spil billard med blotte årsags- og virknings-kæder, men et *interaktions-felt*, hvor en række kræfter virker i gensidig og uhyre kompliceret påvirkning.”



Sådan skrev Per Nørgård i 1972 i kerneartiklen *Bevidsthedsudvidelse – ved fuld bevidsthed*. Her formulerer han en kunstnerisk vision om, at vi mennesker ved tilegnelsen af en organiske tænkning kan “genopdage os selv som kosmiske væsner” og “forlene livet med hellighed.” Denne smukke og omfattende vision udfoldes i det store format i Per Nørgårds *Symfoni nr. 3* (1976) og i et mindre, men ikke mindre helstøbt, format i *Spell*. Der er tale om en frit svævende musik, hvor de enkelte stemmer står i et relativt frit forhold til hinanden. I modsætning til den traditionelle notationsform, hvor komponisten har noteret hele værket i eksakte nodeværdier, som musikerne spiller så præcist som muligt, har Per Nørgård i *Spell* udviklet et nyt notationssystem, hvor hver enkelt musiker – inden for en overordnet fastlagt ramme – gradvist ændrer vægtfylden for en bestemt tone eller en musikalsk figur. Vægtfylden forstås her som både tonestyrke, varighed og tempo, og udviklingen af disse parametre er bestemt af impulser fra de andre musikere. Derved opstår der et levende vekselspil, hvor hver enkelt opførelse ændrer sig, alt afhængigt af hvilke impulser musikerne giver hinanden.

Resultatet er forjættende, da den sædvanlige, ofte forudsigelige, inddeling af tiden i eksakte taktarter og nodelængder er suspenderet til fordel for en glidende forandring. Musikken fremstår som en stor pulserende organisme bestående af enkeltelementer, der ændrer sig gradvist og delvist uafhængigt af hinanden – som en skyformation, der umærkeligt ændrer form og til stadighed fornyer og udvikler sig i nye forunderlige retninger. I kraft af de glidende overgange skabes der en illusion af, at musikkens tid og rum på samme tid er statisk og under ombrydning. Øjeblikket hæver sig over nuet og rækker ind i evigheden.

*Esben Tange er cand. mag. i musik- og medievidenskab. Redaktør og koncertvært i DR P2. Kunstnerisk leder af Rued Langgaard Festivalen.*

TRIO CON BRIO COPENHAGEN blev dannet af de to koreanske søstre Soo-Jin og Soo-Kyung Hong og den danske pianist Jens Elvekjær i Wien i 1999 og markerede sig allerede stærkt i 2002 ved at vinde DRs Kammermusikkonkurrence og den tyske ARD-Wettbewerb i München. Siden har de vundet 1. priser i Premio Vittorio Gui i Firenze, i Trondheim Kammermusikkonkurrence, modtaget den tyske “Allianz-Preis” i Festspiele Mecklenburg-Vorpommern, samt vundet 2. priser i Haydn Wettbewerb i Wien og i Premio Trio di Trieste i Italien. I september 2005 blev trioens tildelt den fornemme amerikanske Kalichstein-Laredo-Robinson International Piano Trio Award, som indeholder koncerter i 20 vigtige koncertsteder over hele USA.

Trio con Brio Copenhagen har fejret triumfer verden over, og internationale engagementer har taget dem til vigtige koncertsale og festivaler i Europa, Nordamerika og Asien, som New Yorks Carnegie Hall, Amsterdams Concertgebouw, Londons Wigmore Hall, Konzerthaus Berlin, Seoul Arts Center og Bunka Kaikan Tokyo. Trioens var desuden *Ensemble-in-Residence* i Rundetaarn og i Mogens Dahl Koncertsal i København. I 2003 opførte Trio con Brio Copenhagen en anmelderrost Beethoven-cyklus med samtlige klavertrioer i Tivolis Koncertsal, og de gentog succesen i forbindelse med trioens 10 års jubilæum i 2010 i Det Kgl. Biblioteks Dronningesal i København. De tre musikere optræder ofte som solister med Beethovens Tripelkoncert og Sven-David Sandströms Tripelkoncert, tilegnet trioens, med orkestre som bl.a. DR SymfoniOrkestret, Kungliga Filharmonikerna Stockholm, Aarhus Symfoniorkester, Sjællands Symfoniorkester, den Polske Kammerphilharmonie og Prime Philharmonic Orchestra (Korea). Ved Tonsåttarfestivalen i Stockholm i 2012 uropførte Trio con Brio Copenhagen en ny trio af Per Nørgård som fejring af komponistens 80-års fødselsdag. Soo-Jin Hong og Soo-Kyung Hong spiller på hhv. en Andrea Guarneri violin og en Grancino cello, og Jens Elvekjær er Danmarks første *Steinway Artist* nogensinde.

**DDD**

Recorded at the Concert Hall of the Royal Danish Academy of Music, Copenhagen, on 19-20 May 2011

Recording producer: Aksel Trige

Sound engineer: Aksel Trige

© & © 2013 Dacapo Records, Copenhagen

Liner notes: Esben Tange

English translation: John Irons

Proofreader: Svend Ravnkilde

Photo p. 10-11: © Nikolaj Lund

Graphic design: Denise Burt, [www.elevator-design.dk](http://www.elevator-design.dk)

Publisher: Edition Wilhelm Hansen AS, [www.ewh.dk](http://www.ewh.dk)

This CD has been recorded in cooperation with the Royal Danish Academy of Music

Dacapo Records and Carion acknowledge, with gratitude, the financial support of Dansk Musik

Forlægger Forening, Augustinus Fonden, Solistforeningen af 1921 and the Danish Composers'

Society / KODA's Fund for Social and Cultural Purposes



DET KÖNIGELIGE  
DANSKE  
MUSIKKONSERVATORIUM



DANSK KOMPONISTFORENING

**DACAPO**

8.226108

DANMARKS NATIONALE  
MUSIKANTOLOGI

Dacapo Records, Denmark's national record label, was founded in 1986 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.

