



**MARTIN LOHSE**

*Collage de temps*

David Lau Magnussen

Bjarke Mogensen · Claudio Jacomucci

Christina Åstrand · Tøke Møldrup

Danish Chamber Players · Casper Schreiber

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## *Collage de temps*

David Lau Magnussen, *piano*

Bjarke Mogensen & Claudio Jacomucci, *accordions*

Christina Åstrand, *violin* · Toke Møldrup, *cello*

Danish Chamber Players · Casper Schreiber, *conductor*\*

### **Collage de temps** (2013)\*

*Concerto for piano and sinfonietta* ..... 22:45

- ① I. Presto con sonore – Moderato e grazioso – Moderato maestoso –  
Allegro con brio ..... 5:47
- ② II. Andante poco dolente ..... 2:50
- ③ III. Andante cantabile – Moderato e grazioso – Moderato maestoso –  
Andante e grazioso ..... 3:53
- ④ IV. Moderato più mosso – Adagio ..... 3:18
- ⑤ V. Allegro poco agitato – Allegro più mosso – Andante e espressivo – Moderato  
più mosso – Andante – Moderato e grazioso – Moderato con espressione – Largo... 6:57

### **5 momenti mobile** (2013)

*for accordion duo and piano trio*

- ⑥ I. Allegro con passione sostenuto – Allegro grazioso – Allegro meno mosso ..... 3:56
- ⑦ II. Andante con dolore sostenuto ..... 5:26
- ⑧ III. Moderato con brio – Moderato meno mosso – Moderato più allegro ..... 3:55
- ⑨ IV. Menuetto: Allegro grazioso con espressione – Allegro semplice poco rubato –  
Allegro grazioso con espressione ..... 6:37
- ⑩ V. Allegro meno mosso – Allegro vivace – Vivace – Andante poco agitato – ..... 3:43  
Allegro con brio – Allegro vivace – Presto

### **Moto immoto** (2009-15)\*

*for sinfonietta*

- ⑪ Adagio con passione sostenuto ..... 10:14

Total 56:36

*World premiere recordings*

The first couple of minutes of the piano concerto *Collage de temps* already give a crystal-clear, audible example of Martin Lohse's composition technique, which he calls 'mobile'. Fifteen seconds into the movement a rhythmically striking figure begins which appears in a variety of instrumental colours: in the piano, later with an emphasis on strings, then on the winds and with the sound of the full ensemble. A good minute later the character changes completely, and does so again shortly afterwards, and then again. The music hangs in front of the listener as independent figures – mobiles – and although they constantly show new sides of themselves you recognize them easily. Without invoking the parallel too strictly – it will not bear that – the listening experience when you concentrate on Lohse's acoustic mobiles is almost like hearing an old Baroque rondo. First one theme comes, then another, then the first one comes back, a third shows its face, the first one returns etc. This parallel make sense not so much in the precise structuring of the score as in the experience of the listener: on the face of it we hear 'the same', but we have been changed by the time that has passed, so the music is not identical either to what we heard before.

There are several layers in Lohse's music. The mechanical drive from the first theme in *Collage de temps* is saturated with the driving force and rhythmic certainty of American minimalism, and later motifs can cast the listener's associations in the direction of Schubert's *Moments musicaux* and Verdi's operas. There is thus a tonal recognizability in the sculptural sound-universe. In purely thematic terms we are not far from the tonal language of the past. But the way the music is put together is radically different. The point of the title, *Collage de temps* – collage of times or tempi, or composite times or tempi – is almost self-evident when one listens to the music, and is a precise description of what one hears: times that have been put together. Both musical 'times' – tempi that are put together with other tempi – and a mixture of times and idioms from musical history, from the dance suites of the Baroque through the elegance of the Rococo and the emotional outbursts of Romanticism to the rhythmic swing and motif repetitions of Minimalism. The role of the piano soloist changes depending on the musical motif: sometimes as an integral part of the ensemble, sometimes more like a rampant bull in a china shop; sometimes again as a fully fledged soloist with emphatic, striking musical expression.



The composer's own programme note for *Collage de temps* is this little poem:

*Repetition and melody  
Tempo and transformation*

*And an inner longing  
for coherence*

Martin Lohse (b. 1971) studied with among others Niels Rosing-Schow and Hans Abrahamsen, and his works have been played at concerts and festivals all over the world. He has also been awarded a number of honours and prizes. Lohse is not only a composer; he is also a visual artist and poet. These forms of artistic expression as such need not have anything to do with one another, although the man behind them is the same; but Lohse engages in what appears to be a consistent, fruitful dialogue between expressiveness and a structural, theoretical approach to this urge to express himself. As listener (and viewer and reader) you are in no doubt that the works are rigorously structured; and perhaps precisely because the works manifest this rigour, Lohse arrives at a simplicity of expression that can approach the delicate and touching. The five *Momenti mobile* (2013) for accordion duo and piano trio do not exhibit quite the same composite nature as one finds in *Collage de temps*. Parts of the work are based on earlier works, and perhaps this helps to ensure that every single movement stands out in its own right with its characteristic expression.

Like *Collage de temps*, *Momenti mobile* is on the whole without dissonances. The composer himself explains: "The main element in the work is a musical technique I have called 'mobile', in which various layers of music, each with its own tempo, metre and musical style, are combined in a simple pattern of major thirds that slowly modulate through all keys in an endless sequence, creating music with very few or no dissonances." The light, staccato-like motifs of the first movement have a drive that contrasts for example with the more wistful basic tone of the second movement. But even when the music is most subdued and inward-looking, a calm energy flows through it that gives this quiet music propulsion and direction. The five movements end with a whirling dance after the work has alternated between the contrasts of melancholy and lively energy.

As regards *Moto immoto* (2009) the composer again writes about his 'mobile' technique, and here too he stresses a strict pattern and the absence of dissonances: "A simple pattern of six major thirds moves slowly through all the keys in music with very few or no dissonances, which creates a pure but also sad sense of lost time. Along the way the more transcendental music is interrupted by faster, denser passages, which however do not alter the fundamental mood of the work."

Once more the title of Lohse's work makes perfect sense when you hear the music. The beautiful Italian title *Moto immoto* – 'motionless motion' – describes the contrast between the mobile sections which the composer calls 'dense' and the yearning, static sections. As Lohse writes in his programme note, it is quite definitely the slow, sad expression that predominates. The dynamic outbursts in tempo only serve to underscore the general character of torment. In this way the one-movement *Moto immoto* (on this recording in the version from 2015 for sinfonietta) emerges as a more unambivalent work than either *Collage de temps* or *Momenti mobile*; a work in which the longing for coherence that the composer evokes in his programme note to the piano concerto is fulfilled. There is coherence in *Moto immoto*, but in this case it is not liberating. Rather, it is intense. In *Moto immoto* we also clearly hear parallels with the American minimalists and composers such as Philip Glass. It is the energy in the individual musical cells, and it is the smooth transitions between them, as well as a particularly clear-cut dynamic, that turn one's thoughts in that direction. The work was originally composed for electronics, where recordings of a symphony orchestra formed the material for the composition. In 2015 Lohse re-composed this work for ensemble, so the music has progressed from electronics and orchestra to acoustics and sinfonietta, and although this transformation of course creates differences in sonority, the structure and the 'mobile' technique are the same.

*Trine Boje Mortensen is the Promotion Manager at Edition Wilhelm Hansen and a music journalist specializing in contemporary music.*

## THE PERFORMERS

The pianist **David Lau Magnussen** (b. 1981) was educated from Universität für Darstellende Musik und Kunst in Vienna and the soloist class at the Royal Danish Academy of Music in Copenhagen. He has performed worldwide at international festivals such as Bergen Festspillene, Les Sommets du Classique, Crans Montana, Carnegie Hall and the Harbin Opera House. David has given masterclasses all over the world at conservatories and universities in, among others, Beijing and Dublin. He has a wide repertoire with a main focus on performing solo and in duos with, among others, the accordionist Bjarke Mogensen. Together they have premiered works by Martin Lohse and Anders Koppel. David has been an ambassador for Lohse's music in a number of years, having premiered the piano concerto *Collage de temps* and several other pieces. David has also performed in duo with the cellist Jacob Shaw, having toured the world and China in particular, as well as organist and Professor Alexander Fiseisky and guitarist and Professor Dimitris Kotronakis. David has received numerous prizes, amongst them the prestigious Odd Fellow Artist Award.

**Bjarke Mogensen** made his debut at 13 in a German TV broadcast with the Munich Symphony Orchestra and has since made his mark as a versatile and sought-after performer on the classical music scene. With his accordion duo MYTHOS he has won the chamber music competitions at Danish radio's P2 and in Almere, Holland. The duo's debut release was nominated for 'Release of the Year' by P2 Klassisk and was 'Editor's Choice' in BBC Music Magazine in 2013. More than 50 works have been written for Bjarke – solo pieces, chamber music and concertos for the accordion by notable contemporary composers, which has contributed to a significant development of the instrument's repertoire. As the first accordionist ever, Bjarke won the international 2012 EBU Competition 'New Talent' in Bratislava, followed by millions of listeners around Europe.

**Claudio Jacomucci**, Italian accordionist, composer, pedagogue, has cooperated with composers such as Berio, Donatoni, Kurtág and De Pablo, and has performed at Berlin Philharmonic, Concertgebouw Amsterdam and Teatro alla Scala Milan. He has developed his own pedagogic method, based on the principles of the Alexander Technique. Jacomucci is the founder of the Italian Accordion Academy (Urbino/Amsterdam) and holds masterclasses all over the world: Sibelius Academy Helsinki, Cornell University (USA), Paris Conservatory, RAM London, RDAM Copenhagen, Chopin University Warsaw, Amsterdam Conservatory. He performed with Terry Riley, Michel Godard, Stefano Scodanibbio, Prometeo String Quartet, David Moss and as a soloist with several European orchestras.

**Christina Åstrand** is one Scandinavia's most remarkable violinists today. She has been concertmaster of the Danish National Symphony Orchestra for more than 25 years and performs often as a soloist with the leading symphony orchestras in Scandinavia. Several Danish composers have written and dedicated their works to Christina Åstrand, and she is one of the few violinists in the world who has Györgi Ligeti's violin concerto in her repertoire. As a soloist and a chamber musician, Christina Åstrand makes a great effort in making Danish music known abroad and at home. Since 1996 she has performed in Duo Åstrand/Salo with the pianist Per Salo. The duo has recorded violin sonatas of both Carl Nielsen, Niels W. Gade and Friedrich Kuhlau. Christina Åstrand has received numerous prizes such as the Diapason d'or and P2 Prisen.

The cellist **Toke Møldrup** is prizewinner in several international competitions and has given concerts in Weill Recital Hall at Carnegie Hall, Wigmore Hall, Musikverein Wien and Konzerthaus Berlin. He has been a soloist with various symphony orchestras under conductors such as Aldo Ceccato, Santtu-Matias Rouvali, Thomas Søndergård and Joshua Weilerstein, and has also performed at several international festivals. Contemporary works by, among others, Christian Winther Christensen, Simon Steen-Andersen and Per Nørgård have been dedicated to Toke. He is solo cellist at Copenhagen Phil (Tivoli Symphony Orkestra) and teaches the Royal Danish Academy of Music in Copenhagen.

**Danish Chamber Players** was founded in 1991 at the initiative of the Danish Arts Council in order to provide a stronger presence of professional classical music in an otherwise sparsely covered area of Denmark. Danish Chamber Players quickly established itself as one of Denmark's prominent chamber music ensembles and received the prestigious Danish Music Critics Award in 1996. In addition to performing chamber music concerts locally, nationally and internationally, the ensemble hosts school concerts and develops educational courses. The eight musicians of the Danish Chamber Players work primarily without a conductor, giving the audience a stronger and more present concert experience close up. The ensemble also makes recordings, collaborates with art institutions and has been on tour in Sweden, Germany, France, Slovakia, the Faroe Islands, Argentina and Australia.

**Casper Schreiber** was educated as an orchestral conductor from the Royal Danish Academy of Music, Copenhagen, and the Rimsky-Korsakov Conservatory, St. Petersburg. Since his debut with Copenhagen Phil in 2006 he has established himself as one of the leading Danish conductors of contemporary music. Schreiber has worked closely with leading composers and has conducted first performances of works by Pelle Gudmundsen-Holmgreen, Per Nørgård, Hans Abrahamsen, Peter Bruun and Sunleif Rasmussen. Schreiber has conducted all Scandinavia's leading new music ensembles such as Oslo Sinfonietta, Athelas Sinfonietta, FIGURA Ensemble, Esbjerg Ensemble, Århus Sinfonietta and Danish Chamber Players, and he has conducted operas at The Royal Opera in Copenhagen and at The Funen Opera in Odense.

## MARTIN LOHSE – COLLAGE DE TEMPS af Trine Boje Mortensen

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Allerede de første par minutter af klaverkoncerten *Collage de temps* giver et klokkeklart klingende eksempel på Martin Lohses kompositionsteknik, som han kalder Mobile. Femten sekunder inde i satsen begynder en rytmisk markant figur, der optræder i forskellige klangfarver; i klaveret, siden med vægt på strygerklang, så på blæserne og med klangen af det samlede ensemble. Godt et minut senere skifter karakteren fuldstændig, og igen kort efter. Som selvstændige figurer – mobiler – hænger musikken foran lytteren, og selvom de hele tiden viser nye sider af sig selv, genkender man dem nemt. Uden at drage parallellen for skarpt – for det holder den ikke til – så er lytteoplevelsen, når man koncentrerer sig om Lohses akustiske mobiler, næsten som at høre en gammel barok-rondo. Først kommer et tema, så et andet, så kommer det første tilbage, et tredje viser sit ansigt, det første vender tilbage osv. Der, hvor denne parallel giver mening, er ikke så meget i partiturets præcise opbygning som i oplevelsen hos lytteren: vi hører umiddelbart "det samme", men er forandrede af tiden, der er gået, og musikken er således heller ikke identisk med det, vi hørte før.

Der ligger flere lag i Lohses musik. Det mekaniske drive fra første tema i *Collage de temps*, er mættet af den amerikanske minimalismes drivkraft og rytmiske sikkerhed, og senere motiver kan kaste lytterens associationer i retning af Schuberts *Moments musicaux* og Verdis operaer. Der er altså også en tonal genkendelighed i det skulpturelle lydunivers. Vi er rent tematisk ikke langt fra fordam tiders tonesprog. Men måden, musikken er sat sammen på, er radikalt anderledes. Titlen *Collage de temps* – collage af tider, tempi eller sammensatte tider eller tempi – er, når man lytter til musikken, næsten selvindlysende og en præcis beskrivelse af det, man hører: tider, der er sat sammen. Både musikalske tider, tempi, der sættes sammen med andre tempi, og en sammenblanding af musikhistoriske tider og udtryk, fra barokkens dansesuite over rokokoens elegance og romantikkens følelsesladede udbrud til minimalismens rytmiske swing og dens motivgentagelser. Klaversolistens rolle skifter alt efter det musikalske motiv: nogle gange som en integreret del af ensemblet, nogle gange som en buldrende hund i et spil kegler, og andre gange som fuldbåren solist med fremhævede, markante musikalske udtryk.

Komponistens egen programnote til *Collage de temps* er dette lille digt:

*Gentagelse og melodi  
Tempo og forandring*

*Og en indre længsel  
efter sammenhæng*

Martin Lohse (f. 1971) er uddannet hos bl.a. Niels Rosing-Schow og Hans Abrahamsen, og hans værker er blevet spillet ved koncerter og festivaler verden over og han har også modtaget en række udmærkelser og priser. Lohse er ikke alene komponist, men også billedkunstner og digter. De kunstneriske udtryk behøver som sådan ikke at have noget med hinanden at gøre, selvom ophavsmanden er den samme, men Lohse har, hvad der ser ud som en gennemgående og frugtbar dialog mellem udtryksvilje/ekspressivitet og en strukturel, teoretisk tilgang til denne udtrykstrang. Man er som lytter (og betragter og læser) ikke i tvivl om, at værkerne er stramt strukturerede, og måske netop fordi værkerne fremstår med denne stramhed, så når Lohse ind til en enkelhed i ekspressiviteten, der kan nærme sig det sarte og rørende. De 5 *Momenti mobile* (2013) for akkordeon duo og klavertrio indeholder ikke helt den samme sammensatte natur som findes i *Collage de temps*. Dele af værket er bygget på tidligere værker, og måske medvirker det til, at hver enkelt sats står rent og med hvert sit karakteristiske udtryk.

Som i *Collage de temps* er *Momenti mobile* stort set uden dissonanser. Komponisten forklarer selv: "Hovedelementet i værket er en musikalsk teknik, som jeg har kaldt mobile, hvor forskellige lag af musik i hver deres tempo, metrik og musikalsk stil kombineres i et simpelt mønster af store tertser, som langsomt modulerer igennem alle tonearter i en uendelig sekvens, skabende en musik med ingen eller ganske få dissonanser." Førstesatsens prikkende, lette motiver har en fremdrift, der kontrasterer til fx andensatsens mere vemodige grundtone. Men selv når musikken er mest afdæmpet og indadvendt, løber der stadig en stille strøm af energi, der giver denne stille musik fremdrift og retning. De fem satser ender med en hvirvlende dans efter at værket har vekslet mellem kontrasterne vemod og livlig fremdrift.

Om *Moto immoto* (2009) skriver komponisten igen om sin mobile-teknik og lægger også her vægten på et stramt mønster og de fraværende dissonanser: "Et simpelt mønster af 6 store tertser bevæger sig langsomt igennem alle tonearter i en musik med ingen eller ganske få dissonanser, hvilket skaber en ren men også sorgfuld følelse af tabt tid. Undervejs afbrydes den mere transcendentale musik af hurtigere mere tætte afsnit, hvilket dog ikke ændrer på den grundlæggende stemning i værket."

Igen giver titlen på Lohses værk fuldstændig mening, når man hører værket. Den smukke italienske titel *Moto immoto* – bevægelse stilstand – beskriver kontrasten mellem de bevægelige afsnit, som komponisten kalder "tætte" og de længselsfulde, stillestående afsnit. Som Lohse skriver i sin programnote, er det helt definitivt det langsomme, sorgfulde udtryk, der dominerer. De dynamiske og tempomæssige udbrud understreger blot den generelle karakter af smerte. På den måde fremstår den ensattede *Moto immoto* (på denne indspilning i versionen fra 2015 for sinfonietta) som et mere entydigt værk end både *Collage de temps* og *Momenti mobile*. Et værk, hvor længslen efter sammenhæng som komponisten efterlyser i sin programnote til klaverkoncerten, er indfriet. Der er sammenhæng i *Moto immoto*, men den er i dette tilfælde ikke befriende. Snarere intens. I *Moto immoto* høres også klart paralleller til den amerikanske minimalist og komponist som f.eks. Philip Glass. Det er energien i de enkelte musikalske celler, og det er de velsmurte overgange mellem dem, samt en særlig klart skåret dynamik, der leder tankerne i den retning. Værket blev oprindeligt komponeret for elektronik, hvor optagelser af et symfoniorkester dannede materialet for kompositionen. I 2015 genkomponerede Lohse dette værk for ensemble, så musikken er gået fra elektronik og orkester til akustisk og sinfonietta, og selvom denne transformation selvfølgelig skaber klanglige forskelle, er opbygningen og mobileteknikken den samme.

*Trine Boje Mortensen er Promotion Manager hos Edition Wilhelm Hansen og musikskribent, som specialiserer sig i ny kompositionsmusik.*

## DE MEDVIRKENDE

Pianisten **David Lau Magnussen** er uddannet ved Universität für Darstellende Musik und Kunst i Wien og fra solistklassen på Det Kongelige Danske Musikkonservatorium. Han har spillet koncerter overalt i verden ved internationale festivaler som Bergen Festspillene, Les Sommets du ClassiquE, Crans Montana samt i koncertsale som Carnegie Hall og Harbin Opera House i Kina. David har givet masterclasses på konservatorier og universiteter verden over, bl.a. i Beijing og Dublin. Repertoiret spænder vidt med et særligt fokus på solokoncerter samt duo-samarbejder, bl.a. med akkordeonisten Bjarke Mogensen. Sammen har de bl.a. uropført værker af Martin Lohse og Anders Koppel. David har ageret ambassadør for Lohses musik gennem en årrække med flere uropførelser, bl.a. klaverkoncerten *Collage de temps*. David har også et duosamarbejde med cellisten Jacob Shaw, som David har turneret med i bl.a. Kina, foruden organist og professor Alexander Fiseisky, guitarist og professor Dimitris Kotronakis. David har modtaget adskillige priser, bl.a. Odd Fellow Ordenens Kunstnerlegat.

**Bjarke Mogensen** debuterede som 13-årig i en tysk tv-udsendelse med München Symfonikerne og har siden markeret sig som en alsidig og efterspurgt musiker på den klassiske musikscene. Som kammermusiker i sin akkordeon-duo MYTHOS har han vundet P2's kammermusikkonkurrence samt kammermusikkonkurrencen i Almere, Holland. Duoens debutudgivelse var nomineret til Årets Danske Udgivelse af P2 Klassisk og fik 5 stjerner som Editor's Choice i BBC Music Magazine i 2013. Bjarke har fået skrevet mere end 50 nye værker til sig – soloværker, kammermusik og koncerter af nogle af tidens fremtrædende komponister, hvilket har bidraget til en betydelig udvikling af instrumentets repertoire. I 2012 vandt Bjarke som den første akkordeonist den internationale EBU-konkurrence 'New Talent' i Bratislava, fulgt af millioner af radiolyttere fra hele Europa.

**Claudio Jacomucci** er en italiensk akkordeonist, komponist, pædagog, som har arbejdet sammen med komponister som Berio, Donatoni, Kurtág, De Pablo samt optrådt i Berliner Philharmonien, Concertgebouw Amsterdam og La Scala i Milano. Han har udviklet sin egen pædagogiske metode baseret på Alexanderteknik. Jacomucci er grundlægger det Italienske Akkordeon Akademi (Urbino/Amsterdam) og holder masterclasses verden over, bl.a. på Sibelius-akademiet i Helsinki, Cornell University i USA, Conservatoire de Paris, RAM London, Det Kongelige Danske Musikkonservatorium, Chopin-universitetet i Warszawa og konservatoriet i Amsterdam. Han har optrådt med Terry Riley, Michel Godard, Stefano Scodanibbio, Prometeo String Quartet, David Moss og som solist med adskillige europæiske orkestre.

**Christina Åstrand** er en af de mest bemærkelsesværdige violinister i Skandinavien i dag. Hun har været koncertmester i DR SymfoniOrkestret i mere end 25 år og gæster jævnligt de førende symfoniorkestre i Skandinavien som solist. Mange danske komponister har skrevet og tilegnet deres værker til Christina Åstrand. Derudover har hun György Ligetis violinkoncert på repertoiret som en ud af ganske få violinister i verden. Christina Åstrand gør både som solist og kammermusiker en stor indsats for at udbrede kendskabet til dansk musik såvel i udlandet som herhjemme. Siden 1996 har hun spillet i Duo Åstrand/Salo med pianisten Per Salo. Duoen har indspillet violinsonater af både Carl Nielsen, N.W. Gade og Friedrich Kuhlau. Christina Åstrand har modtaget flere priser, bl.a. Diapason d'or og P2-Prisen.

Cellisten **Toke Møldrup** er prisvinder ved flere internationale konkurrencer og har givet koncerter i bl.a. Weill Recital Hall i Carnegie Hall, Wigmore Hall, Musikverein Wien, Konzerthaus Berlin; han har været solist med de fleste danske symfoniorkestre og under dirigenter som Aldo Ceccato, Santtu-Matias Rouvali, Thomas Søndergård og Joshua Weilerstein, og han har spillet ved flere internationale festivaler. Han har fået tilegnet flere nutidige værker af bl.a. Christian Winther Christensen, Simon Steen-Andersen og Per Nørgård. Til daglig er Toke Møldrup solocellist i Copenhagen Phil/Tivolis Symfoniorkester og underviser ved Det Kongelige Danske Musikkonservatorium.





**Ensemble Storstrøm** er den klassiske musiks drivkraft i Kulturregion Storstrøm. Ensemblet spiller koncerter, arbejder med musikundervisning og musikformidling for alle aldersklasser og medvirker ved et stort antal musikarrangementer i og uden for regionen. De fem kommuner i Kulturregion Storstrøm står sammen med Statens Kunstfond bag ensemblet, der består af 8 fastansatte musikere. Ensemblet arbejder næsten altid uden dirigent, og publikum får derved stærke og nærværende koncertoplevelser helt tæt på musikerne. Sammen med Fuglsang Kunstmuseum holder ensemblet til i den gamle forpagterbolig KUMUS ved Fuglsang Herregård syd for Nykøbing Falster. Den smukke koncertsal i KUMUS, som danner ramme om ensemblets daglige arbejde, regnes af mange for at være en af Danmarks akustisk fineste kammermusiksale.

**Casper Schreiber** er uddannet orkesterdirigent fra Det Kongelige Danske Musikkonservatorium og har desuden studeret på Rimskij-Korsakov Konservatoriet i Skt. Petersborg. Siden sin debut med Copenhagen Phil i 2006 har han markeret sig som en af Skandinaviens førende dirigenter inden for den ny partiturmusik. Schreiber har samarbejdet tæt med en række toneangivende komponister og har uropført værker af bl.a. Pelle Gudmundsen-Holmgreen, Per Nørgård, Hans Abrahamsen, Peter Bruun og Sunleif Rasmussen. Schreiber har dirigeret alle Skandinaviens førende ny musik-ensembler, bl.a. Oslo Sinfonietta, Athelas Sinfonietta, FIGURA Ensemble, Esbjerg Ensemble, Århus Sinfonietta og Ensemble Storstrøm. Schreiber har dirigeret operaer på bl.a. Det Kgl. Teater, København, og Den Fynske Opera i Odense.

## DANISH CHAMBER PLAYERS (Ensemble Storstrøm)

Svend Melbye, *flute*

Elaine Ruby, *clarinet*

Gunnar Eckhoff, *bassoon*

Mette Franck, *harp* (Collage de temps only)

Stéphane Tran Ngoc, *violin* (Moto immoto only)

Sigrid Munk Kongshøj, *viola*

Tobias Gørvild Lautrup, *cello*

Additional musicians:

Max Artved, *oboe*

Einar Öhman, *horn*

Bo Fuglsang, *trumpet*

Christian Tscherning Larsen, *trombone*

Mads Drewsen, *percussion*

Christine Enevold, *violin* (Collage de temps only)

Kristine Algot Sørensen, *violin*

Katharina Richter, *double bass*

Babett Hartmann, *harpsichord* (Collage de temps only)

## DDD

Recorded at KUMUS, the concert hall, on 17-18 and 25-26 May (*Collage de temps, Moto immoto*),

and 15-16 October 2016 (*5 momenti mobile*)

Recording producers: Claus Due and Viggo Mangor

Recording engineer: Viggo Mangor

Mix and editing: Viggo Mangor and Martin Lohse

Mastering: Viggo Mangor

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DANISH COMPOSERS' SOCIETY  
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