

Soloist Warms Audience in Symphony Concert

One name saved a frozen evening, *Christian Lindberg*. On what was the most treacherous weather night the Quad Cities had seen in a while, Lindberg – Sweden's famous solo artist and rare solo trombonist – dazzled the sparse Quad City Symphony Orchestra (QCSO) audience with flashy clothes, incredible playing, and rarely performed but easily accessible trombone concertos.

Lindberg, the world's most famous trombonist, stopped in the Quad Cities en route to a date with the equally famous Chicago Symphony. Accomplished as a performer, conductor, and composer, he seized a depressed, snow-worn concert crowd and made it beam on the inside and out.

On paper, the concert appeared to be a potential disaster for the symphony faithful. After all, who had ever heard of a trombone soloist? Add to the mix a handful of less-renowned composers and a sometimes forgotten Beethoven symphony, and you could have had the recipe for a cranky audience. Yet everything worked right for Saturday's performance. The chosen works meshed well and offered a new musical experience for the audience.

The concert got off to a great start when Lindberg strode onto the stage in a flashy shirt and leather pants. Trombone in hand, he plunged into the rollicking *Trombone Concerto* of Ferdinand David. Considered the "classical" trombone concerto, Lindberg breezed effortlessly through the connected three-movement concerto, and though his tuning seemed a little off at times, he demonstrated why he is the most successful trombone soloist in the world.

Then, with Alfvén's *Midsommervaka* rhapsody and Lindberg's own *Mandrake in the Corner*, the audience got to experience a full range of Swedish music.

In Alfvén's *Swedish Rhapsody No. 1*, the music alternates between grand pastoral melodies and folk tunes; fittingly, the piece is a portrait of a Swedish party. The entire orchestra was on the same page during *Midsommervaka*. Effortlessly, it moved from the distinct folk passages to pastoral interludes without so much as a hiccup in the different melodies and harmony.



Trombonist Christian Lindberg dazzled the QCSO audience this past weekend.

The audience was also bombarded with the frenetic trombone concerto *Mandrake in the Corner*. The piece follows a traditional fast-slow-fast structure, complete with daunting cadenza, but – as was pointed out – the music resembles a movie score. It had the same fiery tempo and forward direction of the Barber *Piano Concerto*. The work brought the crowd immediately to its feet when the furious flurry of tromboning was complete. Through his own composition, Lindberg revealed the true range and capabilities of the trombone.

These two pieces had more than their Swedish roots in common. They also featured some of the best playing by the QCSO, and without question the best soloist all season long.

After the intermission, the QCSO returned for an average performance of Beethoven's *Fourth Symphony*. Sandwiched between two giants of the classical repertoire, "the Eroica" and the *Fifth Symphony*, and not as groundbreaking, the *Fourth Symphony* is sometimes neglected. The QCSO's performance demonstrated that while the symphony is not revelatory, it is accessible.

Without question, March's QCSO concert was among the best all season long. From top to bottom, it was a fine synthesis of piece selection, performance, and solo ability. The music was accessible and even uplifting given the dire, snowy weather outside the Adler Theatre. It was a true treat for the brave souls in attendance. ■

El trombonista i l'organista suec Gunnar Idenstam obren el cicle d'orgue al Palau de la Música amb un particular concert

Marta Porter
BARCELONA

El virtuós del trombó Christian Lindberg i el seu amic, el polifacètic organista Gunnar Idenstam, obren avui el Cicle d'Orgue al Palau amb un particular concert per a aquests dos instruments.

Un Bolero de Ravel amb el trombó portant la melodia principal i l'orgue reproduint el ritme in crescendo de l'orquestra és potser la peça més curiosa d'un concert que inclou també l'obertura dels *Mestres cantaires* de Wagner, una suite de *Romeu i Julieta* i dues obres de Lindberg -*Joe Jack Binglebandit* i *Obra per a trombó i orgue*- i una d'Idenstam -*From Cathedral Music*.

Després de vint anys treballant per fer del trombó un instrument solista, Lindberg està considerat ara un autèntic virtuós de l'instrument, amb una tècnica tan depurada que n'ha aconseguit extraure una gamma de sonoritats inèdites mai escoltades abans. Alguns dels compositors actuals més importants li han dedicat més de vuitanta obres per a trombó i té més de seixanta enregistraments en solitari. Darrerament ha estat escollit com un dels cinc millors intèrprets d'instrument de metall del segle XX, un fet absolutament insòlit tenint en compte l'instrument que toca. "Fa vint anys, quan vaig començar, fer del trombó un instrument solista era un escàndol, hi va haver qui ho va comparar amb

Christian Lindberg: "Fa vint anys un trombó solista era un escàndol"



Christian Lindberg i Gunnar Idenstam ofereixen un concert per a trombó i orgue amb obres pròpies

tocar un acordió dins d'una església. El 1981 vaig presentar-me a un concurs per a diferents instruments i el vaig guanyar, però fins als 28 anys ho vaig tenir molt difícil. La sort és que músics com Luciano Berio, Iannis Xenakis i Toru Takemitsu em van recolzar i vaig seguir endavant", explica el trombonista.

Lindberg actuarà avui amb l'organista Gunnar Idenstam, un intèrpret i compositor vingut de l'orgue clàssic, però que ha fet evolucionar la seva música pels camps del pop i el rock i de la música folk sueca. "Jo faig la música que em surt

del cor -explica-. Com tot-hom, vaig començar amb l'orgue clàssic, però a poc a poc vaig entrar en el món de la improvisació. He fet moltes transcripcions d'obres per a orgue i m'interessa molt mantenir viva la música tradicional sueca. Tinc un grup de folk, Harmonium, en què treballo amb sintetitzadors".

Companys d'estudis

Els dos músics suecs, que van estudiar a la mateixa acadèmia, tenien clar, des de ben joves, que volien donar una imatge nova dels seus respectius instruments. Aquest inte-

rès comú els ha dut a fer diversos concerts junts i a enregistrar un CD per a orgue i trombó.

Respecte a les pròpies obres que presenten avui al Palau, Idenstam explica que *From Cathedral Music* "segueix bastant l'escola francesa, però amb incursions en les sonoritats del pop i el rock"; mentre que Lindberg defineix el seu *Joe Jack Binglebandit* com "un regal que li vaig fer a un amic i professor meu, exsolista de la Filharmònica de Berlín, pel seu 40 aniversari", mentre que l'*Obra per a trombó i orgue* "no pretén dir res, no

més és per ser escoltada".

Pel que fa a l'adaptació del *Bolero* de Ravel, Lindberg assegura que Idenstam "va tenir-ne la idea i em va empenyer en el projecte". L'organista explica que "Lindberg va escriure la seva part i jo la d'orgue, intentant fer la impressió que és una orquestra sencera, mantenint el ritme i el so originals".

Pel que fa a la inauguració del cicle del Palau i al so de l'orgue restaurat, Idenstam assegura que "té moltes combinacions i que és un bon orgue per tocar-hi no només repertori romàntic sinó un repertori molt més ampli".

WHAT'S NOT TO LIKE?



EMINEM'S HIP-HOP LANGUAGE REVEALS A SUBTLE MIND, SAYS TROMBONIST CHRISTIAN LINDBERG

My initial reaction to Eminem was coloured by the things that were written about him, particularly in the American press — that he was a racist, a Nazi, that he was homophobic.

I have always been a little attracted to hip-hop, but I found it difficult to get past the attitude, and to understand the language. I remember when the Beatles started out — as a six-year-old, I was completely won over, but my parents couldn't understand it at all. My generation finds it difficult to relate to hip-hop; it is a movement that belongs primarily to our children.

But Eminem's single *Cleaning Out My Closet* finally made me understand. I was travelling a lot at the time, and it was always on MTV. The 15th time I heard it I began to listen "under" the music and I started to realise just how fantastic the lyrics were. The song relates closely to the video, which sees Eminem travelling back in time to relive his awful childhood experiences. As in many of his songs, there is a strong and well-constructed narrative; he really is a very clever writer.

He can be playful, too, and *My Name Is* reminds me of the Beatles' wonderful song *Maxwell's Silver Hammer*. They both have a great, cartoony sense of humour and a strong satirical streak.

I thought Eminem's movie *8 Mile* was going to be little more than an exercise in self-promotion, but I went to see it with my two sons and we all loved it. He has a great sense of drama, he's intelligent and provocative, but above all he is someone who communicates. It's an irony that there are clearly people out there who want to silence him and I think that's because his lyrics are so true and revealing of American society.

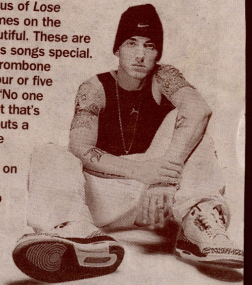
To those people who think that Eminem's songs are not music, I would tell them to listen to *Just Don't Give a F****. John Cage showed people that music can be silence or the sound of the ocean. The sounds in the opening of this song demonstrate that principle perfectly — I'm sure John would love it! If this is not

music, then neither is the output of Steve Reich or Terry Riley or any of those minimalist composers.

The rhythm makes rap a complex musical form. For example, in the chorus of *Lose Yourself*, the word "music" comes on the off-beat. This is incredibly beautiful. These are the details that make Eminem's songs special.

I have premiered about 80 trombone concertos, and there are only four or five composers of whom I can say, "No one else could have written this". But that's what it's like with Eminem. He puts a personal stamp on everything he does. So many people in the classical music world look down on Eminem and his peers, but let's state it once and for all: hip-hop is an art form.

Christian Lindberg performs Solo by Luciano Berio at the Royal Festival Hall, London SE1, on April 20



Pasuunan ilmiömäinen taikuri

A Harri Hautala

Christian Lindberg innostui uudelleen säveltämisestä

Tavoitan kiireisen **Christian Lindbergin** myöhään keskiviikkoiltana puhelimitse keskeltä tukholmalaisista muottoritietä. Pasunistivirtuosi on matkalla kohti levytuotaja **Robert von Bahria** kotitaloa.

– Tarkoituksena on neuvotella uusista levytys- ja sävellyspöytäkirjoista, Lindberg kertoo surisevan ja katkeilevan puhelinhytelyden välityksellä.

Kymmeniä levyjä tehnyt Lindberg on BIS-yhtiön kultakimpale, maailman arvostetuin, kysytty ja monipuolisin pasuunataiteilija, jonka valtava ohjelmisto sisältää yli 200 sooloa.

Nyt 43-vuotiaan Lindbergin tie pasuunasolistiksi oli sensaatiomaisena nopea: soitin käteen ensi kertaa 17-vuotiaana, kiinnitys 19-vuotiaana Tukholman oopperaorkesterin äänenjohtajaksi ja siirtyminen muutaman vuoden orkesterityön jälkeen vapaaksi taiteilijaksi.

Kaivattu perinteinen klassiselle musiikille

Klassiselle musiikille Lindberg on ollut kaivattu perinteinen: epätavallisuus teosvalinnoillaan ja rohkeasti omaperäisellä lausaamisella hän on houkuttellut saaleihin uutta yleisöä kaikkialla maailmassa. Ei olekaan ihme, että karismaattisen pasuunistin keikkakalenteri on täpötäynnä vuosien päähän.

Värikään Lindbergin "yhden miehen show" saapui torstaina Tampereelle, jossa hän tänään soittaa kaupunginorkesterin solistina kaksi teosta, **Ferdinand Davidin** pasuunakonserton ja oman pasuunakonserton, **Mandrake in the Cornerin**. 15-vuotisen soolouransa aikana lähes 70 pasuunakonserttoa kantaesittänyt Lindberg innostui muutama vuosi sitten oman konserton tekemiseen säveltäjä **Jan Sandströmin** rohkaisemana.

– Nuorena halusin tulla ennen kaikkea säveltäjäksi, joten opiskelin kaikkea siihen liittyvää. Ensimmäiset teokseni olivat kuitenkin niin nolostuttavia, että jä-



Vaskivirtuosi. Ruotsalainen pasunisti Christian Lindberg venyttää torvestaan mitä ihmeellisimpiä ääniä. Hänen ohjelmistonsa ulottuu klassikoista nykymusiikkiin.

tin säveltämisen sikseen pitkiksi ajoiksi, Lindberg muistelee.

– Sitten Jan Sandström kirjoitti minulle kaksi konserttoa, **Don Quijotien** ja **Mootoripyöräkonserton** ja kannusti minua säveltämään uudelleen. Syntyi **Arabenne** jousille ja pasuunalle. Se oli hieno kokemus.

– **Mandrake in the Corner** on Lindbergin toinen pasuunakonserttoni. Se on tavallaan concertino, pieni konsertto, jolla on mitata noin 15 minuuttia.

– Yritin panna paperille sävel-
liä, jotka tulivat mieleeni luonte-

vasti. Soinnin ei ollut niin väliä, halusin vain olla mahdollisimman avoin, kuin lapsi.

Teoksen nimi ja henki tulevat tunnetulta sarjakuvahahmolta taikuri Mandrakelta. Lindberg on laatinut sävellyksestään versiot myös kahdelle pasuunalle ja orkesterille sekä pasuunalle ja puhalinorkesterille.

Saatuana sävellyspuuten keralla auki Lindberg aikoo jatkaa lupaavaa luovaa työtänsä. Suunnitelma on useitakin teoksia, muiden muassa huilukonsertto.

Tampereella Lindberg soittaa

uuden teoksen rinnalla klassisen pasuunakonserton. Ferdinand Davidin konsertto on peräisin vuodelta 1837. Kantaesityksen johti aikoinaan Leipzigin itse Felix Mendelssohn, jonka neuvonantajana David toimi.

– Teos oli siihen aikaan hyvin suosittu ja sitä soitettiin heti ensiesityksen jälkeen kymmeniä kertoja. Sitten orkesterimateriaali katosi vuosikymmeniksi, kertoo Lindberg, joka 1980-luvulla rekonstruoiti partituurin mahdollisimman alkuperäiseen asuun.

Entisöintityönsä jälkeen Lindberg on soittanut Davidin konserttoa noin 200 kertaa.

– Se on nykyisin pasunistien peruskonserttoja.

Johtaminen on vain harrastus

Lindberg on solistiesiintymisensä ja sävellystöidensä ohessa ottanut viime aikoina vastaan myös kapellimestaritehtäviä. Hän johti englantilaisista Northern Sinfonia sellaisella menestyksellä, että sai yllytykseen

uusintakutsun.

– Pääasiassa olen johtanut uudempiä pohjoismaista musiikkia. Oikeasti johtaminen on nulle kuitenkin vain harrastus. Minkäänlaista "uraa" kapellimestarina en aio tehdä, hän vakuuttaa.

■ Pasunisti Christian Lindberg soittaa TKO:n solistina Tampereen musiikkitalossa pe 20.4. klo 19. Kapellimestarina on John Storgårds. Ohjelmassa solistiteosten lisäksi Mozartin kontratanseja seinfonia nro 41, "Jupiter".

Nöje

& KULTUR

Ett yrväder med trombon och pinne



KLASSISKT

Östgöta
blåsarsymfoniker
Solist och dirigent:
Christian Lindberg
Linköpings konserthus



Christian Lindberg var på lekhumor.

HAN KOM SOM ett yrväder en marsafton och hade lagt trombonen på golvet bakom dirigentpulten och publiken mötte honom med varm applåd och stor förväntan.

Och så brakade det loss: Christian Lindberg som dirigent och solist och tonsättare, tillsammans med Blåsarsymfonikerna, för kvällen förstärkta - i några nummer - med både pianist och stråkmusiker.

Kvällen präglades av 1920-talet och inte så lite också av balettmusik. F Poulencs "Les Biches" tillkom i början av 20-talet, när tonsättaren ännu framför allt var gamäng, och i den här musiken kunde man, tycker jag, spåra både Stravinsky och barockpastisch (vilket ju också kunde vara ett Stravinskydrag). Orkestern spelade, här som genomgående, lätt, elegant och säkert. Och uppenbarligen hade Christian Lindberg en elektrifierande inverkan, vilket blev ännu tydligare senare under kvällen.

Rytmask uppvisning

Mera balett: D Milhauds "Création du Monde", tillkommen sedan tonsättaren 1922 suttit i Haarlem i New York och spiset jazz. Märkligt nog kom hans blå toner mig att associera till inte bara George Gershwin utan också till Charles Ives, som ju var verksam ett halvsekel tidigare. Men Ives "Central Park in the Dark" andas faktiskt en likartad stämning.

Det tredje 20-talsstycket, Stravinskys "Concertino", var en uppvisning i rytmiskt precisionsarbete, inte minst av stråkmusikerna.

I Christian Lindbergs egen "Kokakoka" framförde han sig själv i trippel, han spelade trombon, han stampade i golvet och utbrast i hojtanden och andra vokala inslag, och det hela blev en härlig uppvisning i musikalitet och leklynne.

Spelhumöret präglade också framförandet av Ferdinand Davids trombonkonsert. Denne David

var praktiskt taget jämnårig med Mendelssohn och dessutom dennes närmaste man i Gewandhausorkestern i Leipzig.

Kan bara låta glad

Här noterade jag att trombonen, som i jazzmusiksammanhang inte sällan förmedlar vemodiga stämningar, inte kan låta annat än glad när Christian Lindberg trakterar den. Till och med andra satsens sorgmarsch blev på sin höjd återhållsam, och i sista satsen exploderade den muntra spelglädjen.

Kanske var det symptomatiskt för konserten att den slutade med en Ouvertyr; Christian Lindberg tycker ju om att vända upp och ner på det vedertagna. Här kunde man glädja sig åt ett härligt samspel i orkestern, och dessutom glädde det mig att iaktta dirigentens "fristående program" på pulten. På sätt och vis slutade därmed kvällen som den började: med balett!

Hellre skriftligt

En parentes: Kvällens programinformation bestod av ett vikt A4-papper som upptog tonsättarnas namn och verkens titlar, namnen på alla orkestermedlemmar och en helsidesbild på Christian Lindberg. Den fjärde sidan uppmanade oss att söka besked om Östgötamusiken på nätet.

Därutöver presenterades tonsättarna och musiken muntligt från estraden. Det kan visst var trevligt och givande. Men om jag finge välja mellan skriftlig, gärna rätt utförlig, presentation i programhäftet och en muntlig från estraden skulle jag välja det första, inte minst om det är så och så med både mikrofonteknik och artikulation.

PER OLOV BACKMAN

LA RAZON

Recorta de: *Orquesta RTVE*
Fecha: *26/12*

CITA CON TROMBÓN ESTELAR

ORQUESTA SINFÓNICA Y CORO DE RTVE

Obras de Fernández Blanco, Lindberg, Berio y Sibelius. Christian Lindberg y Alvaro Martínez, trombones. Director: A. Leaper. T. Monumental, Madrid. 22-II-2002.

Lo mejor de la sesión estuvo en el «Solo para trombón y orquesta» de Berio, una espléndida composición de 1999, estrenada por el propio Lindberg. Partitura llena de ese singular encanto tímbrico propio del músico italiano, plagada de efectos sorprendentes que llama en un momento dado a la intervención vocal de los profesores de una orquesta de curiosa plantilla, con unas maderas a cuatro y otras a uno y con sólo 12 violines, trisones, evocaciones en un discurso de 20 minutos que se siguió estupendamente gracias a la soberana interpretación del dedicatario, que superó las dificultades que exigen una feroz explotación del instrumento en registros y posibilidades.

Antes tuvimos la oportunidad de escuchar la obra del propio Lindberg, «Mandrake in the corner», para dos trombones y orquesta, una composición banal y efectista que

juega, a toda pastilla y con una sonoridad un tanto gruesa y estentórea, con una variada rítmica entre jazzística y afrocubana. El autor y el primer trombón del conjunto realizaron una espectacular interpretación.

Esperábamos más de Leaper, el nuevo titular de la orquesta. Es cierto que la hizo sonar aceptablemente, con flexible mando, en la «Suite de danzas» de Fernández Blanco y que acompañó con soltura las obras concertantes. Su batuta, clara y concisa, solvente tantas veces, no logró ofrecer en Sibelius la pedida diafanidad de texturas; no clarificó los timbres y no obtuvo la adecuada planificación en momentos clave como en el desembocado cierre del Molto moderato inicial, que sonó confuso y apelmazado. El Andante no tuvo el aire puro de la música popular y el Allegro final no siguió la progresión necesaria que conduce a la obra a la esplendorosa conclusión. Ni siquiera los famosos seis acordes obtuvieron la temperatura y la concentración que requería el compositor.

Arturo REVERTER

QCSO, Lindberg warm up winter night

By Julie Jansen
Correspondent

Though "the weather outside was frightful," the music was delightful at the Quad City Symphony Orchestra's Saturday night concert at the Adler with guest artist Christian Lindberg.

The Swedish trombonist sees himself not only as a musician, but as an actor telling a story through music, and he frequently wears costumes to make a real production of it. He might have chosen an anorak or red flannel long johns for this "cool" gig, but he didn't.

Review

He bounded onstage in black leather trousers and a lavender shirt with rolled-up sleeves, but more on that later.

First, the orchestra set the stage for him with Hugo Alfvén's "Midsommarvaka," (Midsummer vigil), which opens with frolicsome reeds and bravura brasses. At one point, the cellos plucked the theme, and some glorious harp glissandos followed a delightful interchange between harps and French horns. The piece makes the most of Swedish folk music and is one of that nation's best recognized compositions.

You don't see full-time trombone soloists every day. In fact,

Mr. Lindberg, who was inspired to play the instrument by listening to Jack Teagarden records, was a trail blazer in that role. He performs a vast repertoire of both traditional and contemporary works. For this concert he chose Ferdinand David's Concertino in E-Flat Major for Trombone, Op. 4, and one of his own compositions, "Mandrake in the Corner."

David, a friend of Mendelssohn, was a violinist and a composer, and his Concertino in three movements gave Mr. Lindberg the opportunity to show off his complete control over a fantastic range. His long arms are an asset to pulling out that slide, and he achieved everything from a low growl to a celestial high note.

Then he played his own composition, "Mandrake in the Corner." It has all the Pow! Zowie! excitement of a comic book and refers to Mandrake the Magician, but not directly. That's why he's in the corner. This, obviously, was the piece Mr. Lindberg dressed for.

He played a run that was smooth as silk, and surely that was more than triple-tonguing we heard. Is there such a thing as quadri-tonguing? If so, that's probably what he was doing. At any rate, it was an exciting piece designed to show off the composer's fantastic virtuosity. Hot stuff on a cold night.

REVIEW

Noted trombonist entertains audience

Critics consider Christian Lindberg world's greatest

By Craig Schmaus
QUAD-CITY TIMES

According to Christian Lindberg, the guest soloist of this weekend's Quad City Symphony Orchestra concerts, the trombone was considered "a sacred instrument" during the time of Mozart. If Lindberg continues to play and compose with the divine fire apparent during this weekend's performances, the trombone could well regain that moniker.

Lindberg, who is considered to be the greatest trombone player in the world, showed surprised listeners that the trombone can compete with any brass instrument in terms of range, sound quality, and note speed. He also demonstrated the trombone can outdo any instrument in the orchestra when it comes to exciting an audience.

As the first person to make a living by playing the solo trombone and as a musician who picked up his instrument at the late age of 17, Lindberg was in uncharted territory even before he came onto the stage. His wore tight leather pants, a lavender shirt with the top buttons undone, and a gold medallion around his neck. But if his outfit made people sit forward in their seats in disbelief, his performance would shock them exponentially more.

He first performed one of only three works written for solo trombone during the 19th century, a trombone concert by Ferdinand David, who was a friend of composer Felix

Mendelssohn's. The concerto had a beautiful romantic theme and as the movements progressed, Lindberg demonstrated why he is so highly regarded in the musical world. Lindberg later explained the orchestral parts for the David concerto had been lost in the early part of the 20th century, effectively destroying a work of music in a time without photocopiers and recordings. With the aid of a piano score, Lindberg recreated the entire orchestral accompaniment. So audiences not only heard Lindberg's genius in his playing, but also from the playing of the orchestra.

Lindberg composed "Mandrake in a Corner," the second piece he performed, in 2000. Writing with only his personal abilities as his limitations, the second piece showed Lindberg's unprecedented versatility and why he is the world's first and only trombone superstar. It was also fun, engaging, and exciting. After the second piece, the audience gave Lindberg a standing ovation.

In other works, Beethoven's 4th Symphony was played strongly and beautifully to finish the program. The program's first piece, a beautiful rhapsody called "Midsommara-vaka" by Swedish composer Hugo Alfvén, was delightful. The piece showed us the joy of light and summer as well as the majesty and power of the dark winter on a weekend when the audience was thinned by inclement weather. All in all, this second-to-last performance of the Quad-City Symphony Orchestra was one of the season's best.

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Trombone soloist steals the show

It's not often that the orchestra's loudest instrument can sound sprightly and lyrical

CLASSICAL

Toronto Symphony Orchestra
Christian Lindberg, trombone
With guest conductor
Jukka-Pekka Saraste
At Roy Thomson Hall
in Toronto on Wednesday

REVIEWED BY ROBERT HARRIS

Jukka-Pekka Saraste brought "the Saraste" formula back with him on Wednesday night as part of his return engagement with a Toronto Symphony mightily changed since he left its artistic direction just a year or so ago. The formula? One honoured masterpiece, one modern classic, a Canadian premiere and an internationally known soloist.

As in the past, the formula made for interesting programming, and a varied, if not completely successful concert.

The premiere was Luciano Berio's 1999 tour de force, *Solo for Trombone and Orchestra*, an unapologetic 25-minute exercise in the textures and techniques of modern contemporary composition. The international soloist was trombonist Christian Lindberg, the man for whom the Berio concerto was written. And the combination of a fascinating piece of music, an amazing solo performance and a sympathetic, and well-constructed accompaniment made this pre-

miere the centrepiece of the night.

If you can name another international trombone virtuoso, you have my respect. However, with a player as powerful and as musical as Lindberg on the scene, one trombone virtuoso may be enough.

In the Berio concerto, and in another concerto by Leopold Mozart also featured on the program, Lindberg took the loudest instrument in the orchestra, noted for its ability to provide deep and powerful orchestral textures, and made it a sprightly, dancing, lyrical, flexible solo star. The Berio concerto was written to show off both the technical range of the instrument and its player, and Lindberg soared from deep bass to high treble in an instant, flutter-tongued his way through amazingly quick passages, and demonstrated his total command of the trombone's possibilities.

However, it was in the modest 18th-century Mozart that Lindberg's art was almost more on display. Providing a galant and restrained performance on the trombone is almost more difficult than pulling off a high-powered, all-out performance, but Lindberg's lyricism, his articulation and his spirit of fun (all necessary to fully realize the music of the Enlightenment) were impressive.

The second half of Wednesday's concert was given over to a now honoured masterpiece, Beethoven's *Fifth Symphony*, a work which in its own day was as avant-garde and

novel as the Berio concerto is today. If there is a single work in the repertoire where familiarity has unfortunately bred, if not contempt, at least familiarity, it is Beethoven's *Fifth*.

Far from the comfortable masterpiece we assume it to be, Beethoven's *Fifth* is actually a confusing, problematic, sometimes awkward, but always interesting piece of music. Unfortunately, to recover that sense of the novelty requires a very special performance, and that was not provided by Saraste and the TSO. It was not a bad performance, and had many fine moments, especially when wind and string sections took advantage of the innumerable mini-duets Beethoven wrote into his score, but overall, we were not taken into the strange new world Beethoven opened up in this symphony.

Despite the familiarity of its first movement, the heart of Beethoven's *Fifth* actually comes in the third movement, and in the transition between the third and fourth, where a macabre romanticism gives way to an almost too brightly lit optimism. Saraste was not unaware of the fantastical possibilities of the *Fifth*, but his, and the orchestra's, performance needed to leap to another plane.

However, as was often the case when he was the TSO's artistic director, Saraste provided a fascinating and varied program, one that was not afraid to challenge the complacency of Toronto's musical public, and one which provided a thoughtful and sometimes powerful evening of music.

Special to *The Globe and Mail*

UN MAESTRO DEL TROMBÓN DE VARAS

Christian Lindberg, apología

MATÍAS LÓPEZ LÓPEZ
.....
PROFESOR DE
FILOLOGÍA LATINA
DE LA UDL



Ante todo, recuerden que Christian Lindberg es un hombre y no un dios (en principio), un mortal como cualquier otro (en principio); ahora bien: es un genio, un superdotado, y, si la prensa sirve para levantar acta no sólo de lo ordinario y lo cotidiano, sino también de lo desmedido y lo descomunal, será bueno dejar constancia de que, gracias a los buenos oficios del Auditorio Enric Granados, el viernes 15 de noviembre de 2002 -21 horas- actuó en Lleida el mejor trombonista clásico del mundo, el sueco Christian Lindberg (Estocolmo, 1958). Es el suyo un caso singular, en mi opinión, que suscitará algunas reflexiones de interés sobre el estatuto del músico virtuoso en nuestra sociedad; reflexiones elocuentes por sí mismas, que no precisarán muchas glosas.

Christian Lindberg nació en el seno de una familia de artistas: hijo de padre y madre pintores, y rendido admirador del trombonista de jazz norteamericano Jack Teagarden, comenzó a estudiar trombón de varas a los 17 años bajo el magisterio de Sven-Erik Eriksson; a los 19 años, tocaba ya partes solistas en la orquesta de la Royal Opera de Estocolmo, en la que permaneció sólo una temporada. Tras ampliar sus estudios trombonísticos en el Royal College of Music de Londres (fue discípulo del legendario Denis Wick) y en Los Angeles (recibió enseñanzas del gran trombonista Ralph Sauer -entre otros maestros-), estuvo estudiando ocho horas diarias durante cinco años con el propósito firme de convertirse en lo que ha acabado siendo, a saber, el primer concertista internacional de trombón clásico con dedicación exclusiva de la historia (A este propósito urge esclarecer que estudiar un instrumento musical ocho horas diarias durante cinco años no garantiza al común de los mortales

idéntico resultado que el conseguido por Christian Lindberg: Lindberg se nace -no se cansen-; la música encuentra en casos como éste el terreno ya abonado: música son ellos mismos). Después de obtener un doble primer premio en la prestigiosa Frank Martin Competition, la carrera de Christian Lindberg ha sido lo asombroso que vale la pena constatar que sigue siendo: este músico prodigioso ofrece entre 100 y 150 conciertos anuales como solista de trombón a lo largo y a lo ancho del mundo, ya sea arropado por su pianista acompañante de culto -su compatriota Roland Pöntinen- o junto con algunas de las mejores orquestas sinfónicas del planeta (la Philharmonia y la Saint Martin in the Fields de Londres, la Royal Concertgebouw de Amsterdam, la Chicago Symphony, la Filarmónica de Berlín...).

Por supuesto, Christian Lindberg ha interpretado en directo y grabado en disco -también ha recuperado e instrumentado- lo más selecto del repertorio trombonístico de todos los tiempos: él toca el mejor *David* imaginable (con una *cadenza* que no es de este mundo: BIS, 1988); él toca con banda sinfónica (con otra *cadenza* que no se diría salida de un ser terrestre: BIS, 1997) la versión original del *Concierto* para trombón y banda militar de Rimsky-Korsakov; él toca los impactantes *Motorbike Concerto* (BIS, 1992) y *Don Quixote* (BIS, 1997) de Jan Sandström, hitos de conocimiento imprescindible para entender la admirable fusión de excelencia técnico-interpretativa y

espectacularidad escénica que distingue a este sumo sacerdote del trombón que es Lindberg; él es quien toca también -con sacabuche- una magnífica selección de piezas de época *galante* (BIS, 1993: a dúo con voz de *mezzosoprano*); y, si lo que desea usted es escuchar a través del trombón un repertorio de "clásicos populares" él es quien grabó con el pianista Per Lundberg el delicioso CD *Songs for sunset* (BIS, 1996).

Dicho esto, hay que añadir también que la osadía de Christian

● Christian Lindberg
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Lindberg no parece conocer fronteras en cuanto a las posibilidades de adaptar al instrumento de varas obras de campos ajenos (me apresuro a declarar que el buen gusto estético de Lindberg ha conseguido sembrar verdaderas joyas musicales en un terreno tradicionalmente minado como es el de las transcripciones); de su *criminal trombone* han surgido alardes de genialidad como todos éstos: *Obertura del Barbero de Sevilla* de Rossini (BIS, 1987); *Invierno de Cuatro Estaciones* de Vivaldi -en sus tres movimientos- (BIS, 1988); *Suite de Romeo y Julieta* de Prokofiev (BIS, 1991); *Adagio de la*



Sonata para cello op. 19 de Rachmaninov (BIS, 1996); *Suite en Si bemol menor para cello solo* de Bach (BIS, 1998); *The four horn concertos* (los cuatro conciertos para trompa de Mozart: BIS, 1999); *Cuadros para una exposición* de Mussorgsky y *Suite de Pájaro de fuego* de Stravinsky (BIS, 2000).

Christian Lindberg ha estrenado obras para trombón a él dedicadas de compositores como Rabe, Sandström, Hillborg, Schnittke, Maros, Lindgren, Xenakis, Takemitsu, Pärt, Nyman y Berio; él mismo ha compuesto y estrenado ya también obras propias —sumamente atractivas, muy bien escritas— para trombón solista o para *ensemble* (*Arabenne* —BIS, 1999—; *Mandrake in the corner* —BIS, 2001—; y diversos dúos, tríos, cuartetos y sextetos

• Un prodigio que
• hay que verlo
• sobre el escenario,
• señalando al cielo
• con las varas

de trombones: *Christian Lindberg and friends play Christian Lindberg*, BIS 2001, en colaboración con trombonistas como Sven-Erik Eriksson —su primer maestro— y Jonas Bylund); al perfeccionismo de Ch-

ristian Lindberg se deben los prototipos de trombón tenor Conn 88 CL con 2000 CL Rotor System (diseñado conjuntamente con su suegro, el constructor de instrumentos Bela Tarrodi) y de trombón alto Conn 36 H, así como una serie de boquillas de diseño exclusivo que llevan su propio nombre.

El gigante musical de quien podremos decir que tocó ante el público de Lleida obras de Leopold Mozart y de Luciano Berio el viernes 15 de noviembre de 2002 ostenta el título honorario de *Prince Consort Professor of Trombone* del Royal College of Music de Londres, fue elegido y proclamado en noviembre del año 2000 —por votación internacional— mejor trombonista clásico del siglo XX, e imparte clases magistrales de trombón en medio mundo (aunque —y es éste un aviso para navegantes no precavidos— él ha dicho alguna vez que sólo ha conocido a cinco o seis personas realmente preparadas para emprender una carrera internacional como solistas de trombón: sobre sí, además, eran capaces de arriesgarse a semejante empresa, mejor será que corramos un tupido velo, pero no necesariamente porque hoy por hoy Lindberg tuviera que eclipsarlas, sino porque esas personas han preferido la estabilidad de un lugar seguro detrás de un atril de orquesta sinfónica, lo cual —dicho sea de paso— constituye de por sí un interesante motivo de reflexión).

¿Y cómo llega a tanto Christian Lindberg, quien, además, encuentra tiempo para dirigir orquestas y para correr la maratón de Estocolmo aprovechando unas pocas fechas libres entre un concierto en Bilbao y otro en Nueva Zelanda? Para mí, es una certeza incontestable que un talento de las dimensiones descritas —y más con un artefacto tan peligroso en las manos como un trombón— sólo puede caber en una mente poderosa y en un equilibrio emocional absoluto; Lindberg sabe que su verdadero lugar de llegada es siempre un enclave paradisíaco en las inmediaciones de Estocolmo, donde están Julianna Tarrodi (su esposa, alma de las famosas ediciones musicales Tarrodi) y sus cuatro hijos, donde le aguardan una naturaleza en estado puro y un conjunto de referencias simbólicas ineludibles. Christian Lindberg es un prodigio de valentía: hay que verlo sobre el escenario, tocando de memoria, en actitud casi desafiante, señalando al cielo con las varas.

Bold as brass

It can roar, hiccup and blow up balloons – but there's a lot more to the trombone than comedy, says **Pascal Wyse**

It's not easy being a trombone. In August Radio 4's Today programme announced that the instrument was "in trouble". Children, it seems, are just not taking the instrument up any more, opting for cheaper, less cumbersome options. It has had other troubles, too: it was nearly wiped out as a solo instrument in the 19th century, partly by the invention of the trumpet-style valve. (Why move your arm a couple of feet to find a note when you can move a finger less than an inch?) Since then it has since been saddled with an inescapable comic persona, a world of fat cartooning and whoopsies. As the film composer Max Winkler said: "Any piece using a trombone prominently would infallibly announce the homecoming of a drunk; no other instrument could hiccup with such virtuosity."

Swedish trombonist Christian Lindberg, who tonight is performing the largest-scale solo recital London has seen on the instrument, knows the prejudices well. "When I won a big competition between the five Nordic countries, a soloist prize that normally only goes to violinists, singers or pianists, one newspaper critic complained that 'playing trombone solo on the concert podium is as bad as playing accordion in a church'."

It was such attitudes that fuelled Lindberg's mission, which began nearly 20 years ago when resigned from the orchestral pit of the Royal Stockholm Opera. He decided that "the solo instruments of the 20th century are no longer the piano and the violin. Now it's definitely percussion, trumpet and trombone."

"All those comments created my mind," he says, looking back. "You have to fight back. At that time people were laughing, but now, you wouldn't believe it. It feels embarrassing sometimes. In Vilnius I couldn't even start playing for the applauding."

He has since recorded more than



The fastest slide in the west... Christian Lindberg

50 CDs, premiered at least 80 concertos from composers such as Luciano Berio, Toru Takemitsu, and Mark-Anthony Turnage, and reinstated the pieces that formed the instrument's solo career before the 19th century.

Lindberg makes a mockery of the instrument's apparent limitations with a formidable technique. "It's very easy to limit an instrument," he says. "You have to show its colours, and then the composer decides what the beautiful ones are. Of the composers who have written for the trombone in the past, few have realised the full palette of the instrument. Now the young composers do."

Asked how his playing started, Lindberg says: "It was all accidents. I tried trumpet, but really I was into doing a lot of basketball. Beatles was my big thing. I saw Help! when I was six. My elder brother sneaked me into the cinema. When I was nine or 10 I

considered myself totally unmusical. I sat at the back of the class and hummed." He moans like a caveman. "I thought I was a hummer. Then the music teacher gave us each an aural test, and said I was really musical. I was like, oh really, I didn't know. I played trumpet and hated it. Piano: terrible. I even tried cello. What did I hate about them? The teachers. The first time I liked a teacher it just happened to be on trombone."

The cover of one of Lindberg's CDs shows him and pianist Roland Pontinen in gangster outfits, hands up in surrender. It is called *The Criminal Trombone: Stolen Works*. The theme is echoed by the title of tonight's recital, *Love, Death and Bandidos: Stolen Works from a World of Passion*. Stealing works written for other instruments has helped Lindberg to explore and push the instrument (to absurd lengths in

the case of Chopin's Minute Waltz). But it is also a provocation.

"The concert is a tribute to arranging. Liszt did it; jazz players do it. But it is a forbidden art in classical music. For instance, no one is allowed to arrange *The Rite of Spring*. But Stravinsky was doing this all the time. Look at *My Funny Valentine*. Can you imagine if Chet Baker wasn't allowed to play this piece? He created a new version that is beautiful. It is an art without which classical music is becoming very dusty."

He has no time for musicians who limit their listening: "If you are a really serious classical musician you just have to have experienced Jimi Hendrix, for instance, and what people on the street have in their head. You have to speak it too. Luciano Berio is like that. In the last piece I wrote for me, *Solo*, there is this wonderful big band writing near the end.

He said to me that he was always forbidden to do this, but he always loved it. He is just interested in sound. Not like Boulez and Andriessen – they make the world black and white. When you meet Berio it is colour again. John Coltrane is another: he expanded the colours. You know why his ballads are so beautiful? Because so many notes are out of tune."

In many ways, he sees jazz players as a model. "Someone writes a tune and they improvise, compose... everything. They are creating the music. I compose, play and conduct; each helps the other."

It would be a shame, in all this earnest crusading, to wipe the smile off the trombone's face. It has a theatricality that no other instrument can match, which is why the modern repertoire contains everything from performing in a seven-up cloth bag to attaching balloons so they blow up when you play. Lindberg has already appeared in biking leathers for Jan Sandstrom's *Motorbike Concerto*. Now he is playing *Kit Bones*, a wild-west character, his and composer Fredrik Hogberg created for a film and a variety of musical treatments: "Kit Bones, he ruled the west with a slide trombone! All alone without a home, he played his plated **bone**. He never missed a brass-bone fight! Fastest slide in the west all right!"

"It's another provocation," says Lindberg. "We have lived under heavy intellectualism, especially in modern music. There are so many taboos. When these rules come along they have to be broken. Kit Bones is an example of breaking them right off. It is super-kitsch." Then Lindberg's mobile rings. It is his agent to say that the church in Newcastle that was to put on Kit Bones during a forthcoming tour has pulled out because of some saucy stuff involving Bones, his slide and sex. Lindberg roars with laughter. The trombone fight goes on.

Christian Lindberg plays the Barbican, London EC2, tonight. Box office: 020-7638 8991



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The motorbike concerto man

Swedish trombonist and composer
Christian Lindberg tells **Arminta Wallace** why
classical music needs shock therapy

LEATHER biker gear, assorted weaponry and some extremely rude noises? It may sound like the prop department for a dodgy DVD, but it's all in a day's work for the Swedish trombonist Christian Lindberg. "I think you could say I've been a rebel in classical music," he declares, on the phone from a hotel room in Cincinnati, where he has just performed with the Cincinnati Symphony Orchestra.

A glance at his CV suggests this is something of a nordic understatement. Lindberg has blazed a trail as a soloist on an instrument which – outside of jazz bands – rarely gets a turn in the spotlight. And while audiences adore his extrovert performance style and a repertoire which includes a motorbike concerto and a musical spaghetti western, during the course of which he "shoots" the conductor and takes up the baton himself, critics are impressed by his technical wizardry. "Gurgles, dive bombs, gorgeous *cantabile*... and an awesome degree of virtuosity," was the *London Times*'s verdict on his recital at the Barbican last year.

The review's note of *surprise* doesn't surprise Lindberg. He's quite used to being asked "The trombone: why?" and he's ready with his answer. "We started a Dixieland band when I was 17," he says. "We were a couple of guys in school. Our fathers had records of Louis Armstrong and other players, and we decided to form a band ourselves."

And does the absence of trombone soloists on the classical front indicate a lack of expressive potential on the part of the instrument itself? He's ready for that one, too. "Oh, no – absolutely not. It's one of the most expressive instruments that exists, and the jazz players have proved that very clearly. Every instrument is expressive. It's up to the instrumentalist to invent the expressivity."

Lindberg says he has done this by listening, not just to jazz trombonists, but to music of all kinds. As a teenager he had a passion for The Beatles. What does he listen to now? "Ugh," he says. "Everything. At the moment, I'm quite fascinated by Eminem. I think he's a very creative artist. I listen to Coltrane, Miles Davis, Mozart. Sibelius is also just now a big favourite."

Eminem and Sibelius? Now there's eclectic. Most classical musicians wouldn't know Eminem from a bar of chocolate. "Yes, and that's what's ruining classical music," says Lindberg sternly. "They don't even look at other art forms, they think they're so much better. It's no wonder so many orchestras have problems with their finances."

"But that mentality is going to disappear. We live in a world where the different styles of music are merging into something new. I'm on the board of a very prestigious music prize, the Polar prize, which was set up to encourage this. You know Abba? Well, their manager has donated money to the Swedish Music Academy for this prize. It has been given to Paul McCartney, to Dizzy Gillespie, to Karl-Heinz Stockhausen. This year they gave it to Keith Jarrett. For breaking down the barriers between different styles. That's the way music is going."

As far as repertoire is concerned, a trombone soloist has two options: commission new pieces, or dig up works which have been lost, neglected or forgotten. Lindberg has done plenty of the former.

Luciano Berio wrote him a big band-influenced concerto (which he performed with the NSO in Dublin last year), and his compatriot

Jan Sandström produced the aforementioned motorbike extravaganza. "It features a modern-day Ulysses, who travels around the world on an iron horse, so to speak," says Lindberg. Sandström also composed one of the two pieces Lindberg will play in Belfast on Friday, *Cantos de la Mancha*. "The motorbike concerto was a description of a macho hero, really," explains Lindberg, "so when we thought, 'How can we beat that?' the only way was to use an anti-hero. And who better than Don Quixote?"

The result is, by all accounts, gasp-inducing, with Lindberg called upon to narrate, sing and fight with windmills – oh, and play the trombone, of course. "After the British première, the *Independent* wrote, 'Forget Richard Strauss – this is the one'."

"We were very happy about that," he says. By contrast, the Ferdinand David trombone concerto is a work of late German romanticism. "Mendelssohn conducted the première in 1837, and it was played throughout the 19th century in many, many places," says Lindberg. "Then Fritz Reiner brought it to America in 1922, and the whole orchestral material was lost. All that existed when I found it was a solo part and a very bad piano reduction. From that I have re-orchestrated it."

His interest in orchestration led Lindberg to a third repertoire option – writing his own. "I always wanted to be a composer. When I was 18, I wrote one piece, but when I heard it played by a brass quintet, I thought I'd never write anything again. It was such a shock. In my head, I had one idea of it, and when I heard it... well. It takes time for musicians to learn a new piece, of course. But I supposed it was all my fault. So I decided: never again."

It was Jan Sandström who persuaded him to change his mind and, having recently premiered a double concerto for trombone and trumpet with Håkan Hardenberger, he now has commissions until the year 2006, a position many contemporary composers would envy.

Lindberg, however, balks at the word "composer". "What's very important for me is not at all to talk about any kind of style. I have no wish to write something that is 'style' or 'composing' or anything like that. I just want to sit and listen to what comes out of my brain," he explains.

And what does come out of his brain? "Everything that has gone in there – every single note that has passed through my unconscious. When I wrote my piece *Mandrake in the Corner*, for instance, I basically wrote it to learn the computer because I had written by hand before. I had no name for the piece, but what came out sounded like detective music combined with... I don't know. Something strange. It reminded me of *Mandrake*, the magician from the 1930s. But he was not a central figure in the piece – so I put him in the corner."

Besides performing, recording and composing, Christian Lindberg is a conductor, an enthusiastic giver of master classes and the father of four teenagers. He lives on an idyllic peninsula outside Stockholm. "It's very important to me. We have eagles, we have deer. It's fantastic. When you've been away on tour and you get really exhausted, you can just go there and sit on your own for one or two days. All the stress just falls off."

● Christian Lindberg is soloist with the Ulster Orchestra, conducted by Takuo Yuasa, at the Ulster Hall, Belfast, on Friday. The programme includes Grieg's Holberg Suite and Sibelius's First Symphony



Världsartist i tre roller

SUNDSVALL

Först valde han fel instrument.

Sedan slet han ont i tio år och till sist vände han upp och ner på musikersamhället med sin trombon.

Nu är Christian Lindberg stor nog att vara både seriös musiker och glad lax. På söndag är han multiartist i Tonhallen.

Han är en av våra internationellt mest efterfrågade musiker och den ende svenskt varit solist med Berliner Philharmoniker. Därtill på det omöjliga instrumentet trombon.

Jag är den sortens människa som passar för att leda och komponera. Men det visste jag inte när jag valde instrument. Att spela trombon och göra karriär var dödsdömt.

Då var attityden i musiker världen att trombon på sin höjd var ett jazz- eller orkesterinstrument. Även i orkestrar var trombonisterna en försvunnet skara.

Gör saker på sitt sätt

Jag kom tidigt till Operaorkestrern; jag var 19 och de andra 60, vi spelade fem toner och hade 17 minuters paus. När jag vann en solisttävling skrev kritikerna att det var lika illa som dragspel i kyrkan.

Jag tänkte att jag ger det här tio år och sedan gör jag något annat. Men när jag var 28-30 år började det släppa, och sedan

” Musik blir bara roligare. Den värld som finns att upptäcka blir bara större. Därför tycker jag inte om när politiker tar bort det finaste som Sverige gjort, den kommunala musikskolan.

Christian Lindberg

snurrade det på åt andra hållet, säger han.

Nu kan han göra saker på sitt eget sätt. När läsarna av en musiktidning fick rösta fram 1900-talets viktigaste bleckblåsare distanserade Christian Lindberg med sin fjärdeplats näste trombonist, Glenn Miller, med sådär 19 placeringar.

En tysk tidning kallade honom nyligen Ausnamemusiker, undantagsmusiker.

Då hade jag skrivit ett stycke för en dirigerande trombonsolist som också sjunger och pratar.

Med honom har trombonen blivit rumsren, och där han drar fram med sitt skolgrabsleende

lanserar han också en avspänd stil i sammetyngda konsert-hus. Ett 80-tal nya stycken har skrivits för honom med namn som Schnittke och Pärt på listan, och när det inte finns musik som passar ett tillfälle så skriver han egen.

Han spelar i motorcykelmundering, gör konserter med flashig ljussättning (som på söndag med Sundsvalls Kammarorkester) och har agerat i en cowboymovie, där han och andra svenska brassmusiker drar instrument i stället för puffra och avtyrar solon i stället för kulor.

Får musikerna att skratta

På söndag fyller han kostnads-effektivt tre roller: komponist, dirigerant och solist. Dirigeringen sköter han lekfullt och som komponist struntar han i stilen och tecknar ner det som kommer in i huvudet.

Kompositören Jan Sandström sa till mig att jag har fördel av att inte behöva bevisa mig som tonsättare utan kan vara mig själv. Som dirigent likadant. Mellan dirigent och orkester finns ett fitnessrikt kodspråk som arbetats in för att spara tid, och det kan man inte bara bryta.

Men musikerna skrattar mycket när Christian Lindberg repeterar med dem. Där finns en närhet, en gemenskap i att veta vad det vill säga att vara musiker.



I småskolan såg sig Christian Lindberg som en brummare. Men i kommunala musikskolan fick han insikt om vad musik är. Nu fruktar han att nedläggningen av musikskolor späder på våldet i samhället.

Christian Lindberg har gjort de svåra åren; nu kan han kosta på sig att ha kul, och det har han.

Springandet ger energi

Jag vill inte ge upp varken spelandet, skrivandet eller dirigeringen. Nu börjar jag ofta dagen med ett par timmars partiturstudier, över ett par timmar och sedan komponerar jag. Sedan springer jag en vända; det ger mycket energi, och om jag sedan orkar så börjar jag om igen.

Härnäst reser han till USA för att vara solist. Sedan ska Svenska Kammarorkestrern urupp-

föra en flöjtkonsert han skrivit.

Musik blir bara roligare; den värld som finns att upptäcka blir bara större. Därför tycker jag inte om när politiker tar bort det finaste som Sverige gjort: den kommunala musikskolan.

Utan den hade jag själv aldrig vetat vad musik var. Nu har den snäva ramarna och det har lett till ökat våld i samhället, tror jag. Jag märker på mig själv att när jag får hålla på med musik är jag en mer harmonisk människa, säger Christian Lindberg.

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Concert review

Flamboyant trombonist takes CSO for fun ride

By Janelle Gelfand

The Cincinnati Enquirer

The normally reserved atmosphere at the Cincinnati Symphony Orchestra was shattered when trombonist Christian Lindberg took the stage Friday morning in Music Hall.

Sort of a Doc Severinsen of the trombone, Lindberg was an effortless, exuberant and flamboyant player (this last an apt description of his purple-shirted attire, too). By the time he finished two solos plus an encore - "My Funny Valentine" - one got the feeling there was nothing the Swedish virtuoso could not do on his instrument.

The concert - all CSO premieres in the first half - could only be characterized as fun. Conductor Paavo Jarvi captured the thrill of each piece, from the opening *Slalom*, a bright tone picture about barreling down a ski slope, to a truly magical performance of Mozart's Symphony No. 41 in C Major, K. 551, *Jupiter*.

Lindberg, who claims to be the first fulltime trombone soloist in history, edited the score to Michael Haydn's Concerto for Alto Trom-

bone, a rarely-heard instrument dating to the 15th century. (Michael Haydn was the brother of Franz Joseph Haydn.)

He cleanly navigated the work's classical runs, leaps and trills with stunning control, carrying a rapt look on his face as the orchestra performed its tutti passages. The tone of his alto trombone (smaller than a tenor) was focused and pure. Lindberg phrased beautifully in the slow movement, and his cadenzas, which he penned himself, were feats of fearless wizardry.

But it was Lapland composer Jan Sandstrom's *Motorbike Odyssey* that had the teens in the crowd leaning over the railings. The piece, originally written for Lindberg in a concerto version, stretches the technique and the imagination of the performer. The trombonist imitated the growl and hum of a Harley as the witty score traveled from the Florida Everglades to Provence (France) and finally, the land of the Aborigines in Australia.

Sound effects included flutter-tonguing, glissandos and simultaneous singing, while the "bike" accelerated or

motion. Lindberg performed it all with phenomenal control. As part of the score, he made circular motions with his instrument - air-drawing shapes of the continents - and once whipped himself and his trombone around in a circle. There were no speed bumps: Mr. Jarvi and the CSO were superb partners through the adventurous, edgy ride, and the crowd was on its feet.

His bluesy, improvised encore was another chance to hear Lindberg's "multi-phonics" - the extraordinary ability to play and sing simultaneously.

Concluding the day, Mr. Jarvi captured the majesty of Mozart's last symphony, the *Jupiter*, while projecting an incredible lightness of being. Each phrase had character (one could hear opera at times) and tempos breathed. He wonderfully contrasted light and dark in the Andante; the finale, a fleet, brilliant fugue, was simply electrifying.

Carter Pann's opening *Slalom* was bright and imaginative, with snippets of classical tunes woven between swooping scale passages.

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Swedish soloist is star act

BEFORE Friday's Ulster Orchestra Concert in the Ulster Hall, David Byers, the orchestra's chief executive, paid a very fitting tribute to Dr Edgar Boucher, a renowned musician and former member of the Orchestra's Board. Dr Boucher died at his home last Saturday week.

The concert began with Grieg's Holberg Suite. Within a neo-classical design, the score imparts elegance and charm which the orchestra delivered faithfully with a fine tone production from the strings. This piece is attractive if not particularly profound.

This was followed by Trombone Concertino in E flat by Ferdinand David. The soloist, Christian Lindberg, was absolutely spectacular! From the very first note the Swedish performer made the trombone, an often underestimated solo instrument.

REVIEW

THE ULSTER ORCHESTRA
Ulster Hall, Belfast

sing like a lark and roar like a big, bad lion. It was quite breathtaking.

His second piece, Sandstrom's Cantos de la Mancha, a brilliant, colourful showpiece was the highlight of the evening. This is a programmatic work and the performer had to act, sing and create multiphonics through the instrument. This involved him jumping around the stage like a frog, hitting the trombone on the floor and howling like a creature possessed. The audience was in stitches! As if this wasn't enough, the magnificent showman also managed to narrate the story of Don Quixote and bit by bit remove his jacket, shoes, trousers - yes trousers! - (there were Long-Johns underneath) hasten to

add), ending up like Rambo with his belt around his head! There was nothing the Swedish virtuoso could not do. His energy, great stage presence and the wonderful musical sounds that he made, left me grinning all over my face. We need to hear more pieces like this. Not gimmicks, but well-written, contemporary works that are enjoyable!

The second half allowed the orchestra to shine by themselves with Sibelius's Symphony No. 1 in E minor. After a forlorn clarinet solo over timpani drum rolls there was much rhythmic busyness and long crescendos here and a great sense of relentless momentum as the work progressed towards the climaxes. Apart from a few apologetic entries, fragmented motifs were tossed skilfully between various sections of the orchestra. The whole concert was a real tour de force.

Ruth McCartney