



THE AUSTRALIAN

TIME & TIDE

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Sydney Festival

Mini gems of the New Simplicity

THE Australian Chamber Orchestra has been holding its own little festival within the Sydney Festival and, like most things this orchestra tackles, it has done it with style.

The venue has been a new one to me, the Great Hall of the Sydney Church of England Girls Grammar School, a beautifully preserved neo gothic church-turned school-hall tucked away just behind the colourful sleaze of William Street where the ladies of the night ply their trade.

Church architecture is not one of my fields of expertise, but this house of worship appears unusual in that its central area is divided from the side galleries not by walls but by slender wooden pillars. This makes it a pleasantly open space, in which everyone can enjoy both the sounds of the music and the colourful, diffuse lighting from the stained-glass windows.

And the sounds are good. The acoustic is very clear and well-balanced with only a slight touch of hardness emanating from all that wood and stone. There is traffic noise from William Street but it seldom gets in the way.

The main subject of this festival-within-a-festival has been the music of Arvo Paert, the Estonian composer who belongs

Australian Chamber Orchestra
Christian Lindberg,
trombone, Sydney Festival.
SCEGGS Great Hall.

to the very loose category sometimes known as the New Simplicity. The name comes, as you would imagine, from the tendency of these composers to turn their backs on complex musical structures.

Paert himself is a master craftsman of musical miniatures, little jewels that explore usually no more than one aspect of music and mostly do it with means that sound almost archaic, yet always seem to have a touch of subtle originality.

The Sydney Festival invited Paert to write two new pieces for these ACO concerts and he obliged with two reworkings of existing scores — a practice he seems particularly keen on.

The pieces were also tailored to the talents available — which included the ever-astonishing Danish trombone virtuoso Christian Lindberg. The most interesting of these "world premieres" that we heard on Monday night was a reworking of a choral piece,

De Profundis, for trombone, wind and percussion. This, in a short span, and with wonderfully imaginative scoring, managed to suggest both the spiritual depths implied by the use of the biblical text and the sense of possible redemption.

The other new piece, *Pari intervallo*, was a little less successful. Here Lindberg and co-solists Catherine McCorkill (clarinet) played a kind of very slow chorale of repeated long notes over a string background of even longer notes. The problem I found with this was simply that the chorale, being so strung out, was hard to distinguish as a melody. Other Paert pieces heard at the two concerts included *Silouans Song*, a string miniature in the manner of Sibelius (who wrote many beautiful short pieces), the *Cantus in Memory of Benjamin Britten*, in which the string orchestra, takes up the task of amplifying and expanding the sounds of a single tubular bell, and *Fratres*, perhaps Paert's best known work, this time in a version for trombone and strings.

Lindberg was very much to the fore in both concerts, offering typically dadaist performances of Berio's *Sequenza V* by Berio, *Basta* and Sandström's *Eccelsos de la Mancha*, all of which fea-

tured every trick of the trombonist's art, including humming and blowing at the same time to produce a kind of bizarre counterpoint.

He also played medieval dances on the sackbut (an early trombone) and the melody of Gregorian chants on the modern trombone, besides popping up at the very end for an encore, again on the sackbut.

There was some more conventional fare on offer as well, however. The ACO's artistic director Richard Tognetti brought out his fine arrangement of Szymanowski's String Quartet No 2, and there was a stunningly beautiful orchestration of the slow movement of Schubert's *Death and the Maiden* quartet.

The first concert opened with Biber's extrovert *La Battaglia* and followed with the even more bizarre *Capriccio Stravagante* by Farina; there were typically supple performances of Handel's Grand Concerto in D major Op 6 and Sandor Veress's *Four Transylvanian Dances* — and the whole thing ended with Haydn's unusual Symphony No 22, in which a metronomic adagio is the first and by far the most substantial of the movements. Close to ideal festival fare.

■ Laurie Strachan



Imaginative: Danish trombone virtuoso Christian Lindberg

The Sydney Morning Herald

SYDNEY FESTIVAL

Monday, January 22, 1996

Trombone slides to front

WHAT kept this over-long and oddly constituted program, which the Australian Chamber Orchestra presented for the Sydney Festival on Thursday, on the rails of enjoyment was chiefly the brilliant virtuosity of Swedish trombonist Christian Lindberg.

The rapid slide action which he used on a 17th-century sackbut without in any way compromising the accuracy of staccato notes during three anonymous solo dances written in 1475 showed

MUSIC

BY FRED BLANKS

**Australian Chamber Orchestra,
SCEGGS Great Hall, January 18**

one extreme of his historic span; the other was demonstrated with every iota of the necessary wit and sleight-of-mouth, requiring virtually simultaneous singing and trombone-playing in *Sequenza V* by Berio.

Between Anon and Berio came two pieces by Arvo Paert, the Estonian composer living in

Berlin who has become a cult figure. *Fratres* unfolds variations, some quiet, others hectoring, over a drone; *Pari Intervallo* is a simple, beautiful neo-Bach chorale. Rapt intensity marked these performances.

The concert began with *Battaglia* (1673) by Biber and *Capriccio Stravagante* (1626) by Farina. Far more satisfying were the *Four Transylvanian Dances* by Veress and Richard Tognetti's string orchestra arrangement of the String Quartet No 2 (1927) by Szymanowski.

Versatile trombonist dazzles crowd,⁹⁶ showing stars can be made of brass

By KIP RICHARDSON

Special writer, *The Oregonian*

Quick, name a famous trombonist. No one leaps to mind? Well, the next time it comes up, here's the one to remember:

Christian Lindberg.

Fans of the instrument are already well aware of Lindberg. His numerous recordings and relentless international touring make him a veritable one-man campaign to raise the status of one of the most under-appreciated instruments in the orchestra.

According to his bio, Lindberg is the only trombonist in the world who devotes himself completely to solo work.

After hearing him perform with the Oregon Symphony Sunday night, it's not surprising. In Lindberg's hands, the slinkiest of brass instruments becomes beautifully suited to a starring role.

If one could bottle Lindberg's sound, it would probably taste similar to cognac. Rich and round with intoxicating depth, Lindberg's tone easily carried over the top of the symphony. And, as a soloist, he proved that the trombone is incredibly versatile.

His reading of George Walker's Concerto for Trombone and Orchestra, written in 1957, ranged from lyrical and understated in the second movement to aggressive and bold, with sharp bursts of syncopated color lacing the final *allegro*.

Too angular and jagged to be conventionally beautiful, the work's considerable charm lay in the twists

MUSIC REVIEW

Oregon Symphony

PROGRAM: Walker: Trombone Concerto; (Michael) Haydn: Trombone Concerto; Saint-Saens: Organ Symphony No. 3

WHERE: Arlene Schnitzer Concert Hall, 1037 S.W. Broadway

REPEATS: 8 p.m. Monday; 7:30 p.m. Tuesday

TICKETS: \$10.50-\$48, available through the Symphony box office (228-1353) or Ticketmaster (224-4400)

and turns of its melodies, which Lindberg made sound both unexpected and satisfying.

Contrast that with the Concerto for Alto Trombone and Orchestra by Michael Haydn, younger brother of Franz Joseph. Here the pleasure was provided by Lindberg's relaxed vitality and, in particular, how well he played in tune, even in the work's quietest passages.

If this was as easy as Lindberg made it seem, there would be a lot more trombone soloists in the world. Led by Director James DePreist, the symphony's performance in support of Lindberg was unusually crisp and energetic.

Pared down to Chamber Symphony size for the Haydn, the ensemble gave one of its best readings ever of an 18th century work. Capped off by a brilliant original cadenza from Lindberg, the performance had even

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In Lindberg's hands, the slinkiest of brass instruments becomes beautifully suited to a starring role.

”

maestro DePreist applauding at its conclusion.

The program closed with Camille Saint-Saens' rousing Symphony No. 3, the "Organ Symphony." This is the kind of sonic treat that audiences and musicians revel in.

Throughout, DePreist achieved an exquisite balance between the strings and the organ, especially in the quiet 2nd movement. The strings even held their own when the organ let out all the stops for the thunderous closing section.

While the Saint-Saens is pretty bombastic at times, it showcased the orchestra's sound, which gets more impressive each year.

The first regular concert of the Oregon Symphony's 100th anniversary season, the program began with a heartfelt salute to two retiring symphony players: Harold Lawrence, a cellist who played with the symphony for 30 years; and Randall Vemer, a popular viola player whose career was cut short by a rare neurological condition.

Blowing his own patent

The fax machine was the only part of the rambling apartment high on Stockholm's Valhallavägen over which my prying eyes were forbidden to wander. I could pan over the piles of laundry for four children, the wallpaper-jigsaw of their paintings, the old Swedish tiled stove. But this machine was out of bounds. It had just yielded the formula for a revolutionary type of trombone valve: the definitive Christian Lindberg model is about to be patented.

The instrument itself has never quite recovered from Lindberg's assault on it when he was 17. From a school Dixieland band, Lindberg descended into the Stockholm Opera pit — orchestras were where trombones lived in those days. After a year he climbed out and decided he would either have to quit music altogether, or go his own way. He packed his trombone, studied in London and Los Angeles, then came home and won the Nordic Soloists' Biennale.

MUSIC: Hilary Finch meets the trombonist who has invented an instrument to meet his needs

Lindberg was snapped up by the BIS record company, and a worldwide search for repertoire for the trombone began. He found and published lost concertos by Mo-



Christian Lindberg: have trombone, will experiment

zart's father and by Michael Haydn. Within 15 years, too, more than 50 new works had been composed specially for Lindberg.

Of course, a brave and ever-expanding new world of brass virtuosos needed not only new composers but new, more flexible instruments too — which is where the secret-formula valve comes in. Lindberg has already experimented with different metals and a new mouthpiece: now the complicated maze of plumbing, invented in the 1830s to help with low notes, is being replaced by a single, curving valve, manipulated into gear-change by one speedy thumb-click.

"The fewer the bends, the straighter the instrument, the clearer the sound," Lindberg explains. "It's as simple as that. What I have done is to try

to restore the unique, divine voice of the pre-valve trombone, while retaining the flexibility of the valve."

The new Christian Lindberg trombone, set to be the Rolls-Royce of the instrument, will be tried out at the weekend in Birmingham's two-week Sounds of Sweden festival. Tomorrow's world premiere of a piece commissioned by Iannis Xenakis in his 75th birthday year, for Lindberg and the eight marimbas of the Swedish percussion ensemble Kroumata, will be followed on Sunday by another festival premiere, Jan Sandström's *Cantos de la Mancha*.

Sandström, Lindberg's closest collaborator, is the man who changed the trombone into a Harley-Davidson in the *Motorbike Concerto* of 1989, a musical experience once heard — and seen — never forgotten. *Cantos* is a new 15-minute concerto which is a pocket version of the 35-minute *Don Quixote de la Mancha* to be premiered by the BBC Scottish Symphony Orchestra next month.

In *Cantos de la Mancha* Lindberg frequently has to sing and play at the same time, and does one or two other things besides. "By the end, I really feel that I have been a human being," he says. "I have made all the mistakes that are not allowed for a soloist, I have thrown everything off, done it all, revealed everything." Birmingham may never be the same again.

● Xenakis's *Xylos*, tomorrow; Sandström's *Cantos de la Mancha*, Sunday; both at 7.30pm, Adrian Boult Hall, Birmingham (0121-212 3333)



Den overdådige basunist Christian Lindberg som solist hos ASO i aftes.

Foto: Henrik Bo

Suveræn

Koncert

Beethoven og Michael Haydn. Christian Lindberg, basunsolist. Owain Arwel Hughes, dirigent. Aalborg Symfoniorkester. Vor Frue Kirke, Aalborg

■ Aftenens oplevelse var basunisten Christian Lindberg som en overdådig solist i Haydns basunkoncert. Altså ikke dén Haydn, men broderen Michael, der i samtiden skal have overgået den store Franz Joseph, hvad kirkemusikken angår, og hvis basunkoncert var

fuldt på højde med i hvert fald visse af broderens solokoncerter.

Lindberg var teknisk suveræn, Vor Frue Kirke var et godt rum at blæse basun i, og i denne friske og musikantiske musik fik sommerpublikummet en meget fin oplevelse. Som kulmination forenede slutsatsen på ganske raffineret vis solisten og orkestrets første-hornist Erik Nielsen i fyrigt og flot duetspil.

Omkring solokoncerten spillede orkestret og dets chefdirigent Owain Arwel Hughes Beethoven, »Eg-

mont«-ouverturen og Symfoni nr. 1. Sund, gedigen og ret velklingende Beethoven var det, men det forekom som om kombinationen Beethoven-Hughes-ASO ikke helt tændte ved denne lejlighed.

Publikum var glædeligt ungdommeligt. Nye lyttere begyndte her, så det ud til, og aftenen var ingen dårlig oplevelse for ubefæstede koncertgængere, selv om det kun var Haydn-koncerten og Lindbergs basunspil, der kom helt op at ringe.

Peder Kaj Pedersen

Two new concertos receiving their premieres prove that innovative music lasts long after the gimmicks fade, writes *Mary Miller*

Fathers of invention

THE statistics are chilling: 30 per cent of *Scotsman* readers pay attention to rock and pop, 13.2 per cent to jazz, and 24.6 per cent – oh shame – to classical music. But the figures may shake gently, this week, as two instruments regarded by the *serious* people as ducklings, and the more imaginative as swans, give the premieres of works which fall into no easy category.

Trombonist Christian Lindberg, photographed frequently in Brandoesque pose in leathers and astride the chrome charisma of a Harley Davidson, hardly upholds the image of the sombre concert artist. He is in Scotland – sorry, you 30 per cent, the bike is not – to give, with the Scottish Chamber Orchestra, the UK premiere of Toru Takemitsu's *Fantasma/Cantos II*, first heard in Minneapolis with the St Paul's Chamber Orchestra, who commissioned it for an international trombone seminar. The leathers and bike photographs, hardly appropriate to this meditative fantasy, date from a previous premiere when Lindberg played his Danish friend Jan Sand-

stroem's *Motorbike Concerto* – Sandstroem portrayed the trombone as a modern day Ulysses, the bike being the means of travel between the work's movements. Lindberg explains, somewhat gravely – for all his musical intensity, his habitual expression bears a great beaming smile – that he gave the premiere wearing evening dress "but we agreed that it wasn't entirely appropriate".

This may all sound alarmingly posey, a stunt designed to attract a different audience – to attempt to address, if you like, the kind of statistics which so alarm this writer. But Lindberg is no lover of the contrived, and while he enthuses about the natural fusion of classical music with its folk roots, combinations with rock or pop make him deeply uneasy, partly because they tend to be presented with high gloss pretension by those whose credibility as performers, in the first place, is less than sound.

While Lindberg loves to perform pieces which involve an element of theatre – a second Sandstroem concerto presents the trombone soloist as Don Quixote – he is equally evangelical about "the absolute stillness of a performance, where the audience must not be disturbed when

they listen". In the Takemitsu work, while his body language clearly describes his own utter absorption with the music, he stands, poised, like a diver on a high board.

The work is surprising from a composer whose music one associates with the quiver of near-still landscape, of licking insect-like movement, of water ruffled only by falling blossom. Here, the mood is overtly sensuous, shiny with glissandos, with orchestration which gurgles and purrs. But Lindberg explains that as a child in Japan, Takemitsu remembered his father, an amateur jazz player, mesmerised by the radio and listening to American dance music. On hearing Lindberg play, after a long and serious recital, a Tommy Dorsey encore (the classic *I'm Getting Sentimental Over You*), he agreed to write a concerto, saying he wanted to create "a song for the trombone" which reflected Lindberg's wonderful sense of melodic line. And astonishingly, he has the "sentimental" tune weave through the work like a lazy, burnished thread.

Although the music has all the fastidious Takemitsu traits – the minute attention to detail, the tracery and the sense of lines drawn with

a one-haired brush – and, characteristically, Takemitsu himself talks about it in terms of landscape – the piece is living, human, warm, and of course, deeply sentimental. And Lindberg loves it, loves Takemitsu for the uniqueness of his voice, one which argues in its persuasive way across the boundaries of musical expression.

Saxophonist Martin Robertson and composer Mark Anthony Turnage met at Music College – Turnage already knew that he wanted that particularly evocative and *jouche* sound in his music – and became close friends. Robertson took up the saxophone at 11 "because I knew my school needed a lead alto for the big band". Turnage, currently Composer in Association with English National Opera, is the antithesis of the deadly and sterile "English" school of composition which, to the outsider, appears to harbour a curious and deliberately uncommunicative exclusivity. His music quite unselfconsciously incorporates jazz into its idiom – and as such, the saxophone sings along. His open *Greek* triumphed at the Edinburgh Festival in 1988, despite its staidly in the austerity of Leith Theatre, and a period as resident

composer with the City of Birmingham Symphony Orchestra, a typically imaginative Simon Rattle appointment, produced an amazing stream of invention.

So in around 30 scores, the instrument has featured. That a concerto emerged in 1994 to have its Scottish premiere tonight at Glasgow's Tramway seems inevitable. Robertson, its dedicatee, greeted it with some relief – "It's a proper grown-up work: we have all this *salon* of French pieces which glitter and dazzle, but at last Turnage has produced something profound *for us*, certainly the greatest English work for the instrument this century".

The piece called *Your Rockaby* – like Takemitsu, the terms concerto or symphony are alien to Turnage – is based on the Samuel Beckett monologue, where an old woman recalls her life. But it is also a work deeply personal to Robertson, its integral lullaby being written for his fragile small son. Robertson sees the solo saxophone as "placed somehow outside the work, almost as an observer of its journey" and says that such is the music's depth and intensity that the work could stand alone, even without the solo line. He

says: "It is a work of Catharsis – the instrument has grown through all Turnage's music, to emerge as a mature, considering adult".

And he knows that the writing of the work has in some way shaken Turnage, who, he says, has "worried incredibly" about its evolution. The saxophone plays throughout, not Robertson stresses, as virtuoso commentator, but with a kind of yearning passion. The adult work, clearly, demands entirely grown-up emotions.

So, these two exotic instrumental birds will spread their wings, to beat about the fetid air of the concert hall, and to stir up a conventional sound world into fresh resonance. Elvis Costello may croon with the Brodsky String Quartet, Vanessa Mae may electrify Paganini; their audience, of suspects, remembers little. But re-invention, creativity which honours the soul of the instrument, whether bongo, violin or vibraphone, can enhance our listening. Maybe, in time, the statistics will prove it.

Mark Anthony Turnage's concerto with BBCSO, Glasgow Tramway, tonight, 7.30pm. Toru Takemitsu's concerto with the SCO, Queen's Hall, Edinburgh, Saturday, 7.45pm.



Laid back: trombonist Christian Lindberg enjoys adopting an off-the-wall approach to playing, but loathes pretension. Picture: Dan Tuff.

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1枚の白眉はジェイコブ。冒頭の長丁場の入念なブレイジングとヴィブラートの演奏設計。どれをとっても解釈は自然で、音は無理なく鳴り切る。共演オケも特筆ものだ。ブルジョワの曲は耳あたりよく、しかしそれ以上の内容は薄い。蛇足を一言。リンドベルイって帽子がとっても似合う男ですね（他意はない）。

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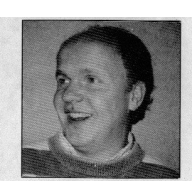
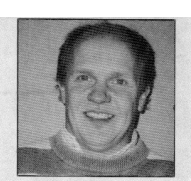
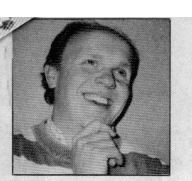
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リンドベルイ／イギリス・トロンボーン協奏曲集

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ト・ルヴェリン指揮 B B C ウェールズ・ナシ
onal交響楽団



Trombonist Christian Lindberg:

"... by the time I was 10

I stayed at home from school and pretended to be ill to be able to listen to the Beatles the whole day."

Interview.

Christian Lindberg has been hailed for his ability "to make his instrument do everything musically that a Periman or a Pavarotti can do on his."

Lindberg was born in Sweden and studied at the Stockholm Academy of Music and Royal College of Music. He made his debut with the Stockholm Philharmonic Orchestra and went on, in 1984, to win the Frank Martin Prize in Utrecht, his first of many awards.

One of Classical Music's nominees for "Soloist of the Year - 1993," Christian Lindberg has premiered many works composed for him. His first recording, 1984's *The Virtuoso Trombone*, was a critical and commercial hit and led to more than a dozen recordings of repertoire ranging from early baroque to a laser disc of Jan Sandström's *Motorcycle concerto*.

This interview was done in Vancouver in February 1997.

Swedish Press: Have you always been musically inclined?

Christian Lindberg: When I was six I started becoming a Beatles maniac. I was so impressed by the Beatles that by the time I was 10 I stayed at home from school and pretended to be ill to be able to listen to the Beatles the whole day. I started to play drums and then I played trumpet. I wanted to play Beatles tunes on the trumpet but I learnt other things. I started piano which I thought was not my thing either and then I heard a fantastic jazz trombone player and I got a fantastically good teacher. And the trombone became my thing. My parents had nothing to do with music. They were painting artists. That's probably why I got such a strange instrument. And my brother plays the lute.



Christian Lindberg in motorcycle gear for a performance of the Trombone Concerto Short Ride on a Motorbike at the Vancouver Orpheum together with conductor Sergio Comissioni who donned a motorcycle helmet.

SP: What's special about the trombone?

CL: It's many things. First of all it has such a wide dynamic range. You can play it from really soft up to the loudest noise you can ever think of. And in between that you have all these colours, all these possibilities. And then it's history is very interesting too. The first trombones were made probably in the 13th-14th century. But it is believed that it has existed even before this. At this time they were experimenting with lengthening and shortening the tubes in the south of Germany near Austria.

SP: Why is the trombone not commonly considered a solo instrument?

CL: In the beginning it was connected very much to the church, even though it was a very important instrument. For instance the first academy of music to be created in Sweden in Västerås consisted of five trombone teachers and four violin teachers. This was in the 15th century. But until the 18th century the trombone was connected to the church. The first time it came into the symphony was in Beethoven's 5th symphony but Beethoven used it very sparsely only because the players he had at that time were not very good. At least it must have been something like that. The possibilities with a trombone have always been great and jazz players have really proved that because in the jazz field there is no prejudice against the trombone.

SP: Are there not enough compositions for the trombone?

CL: There are fantastic Haydn trombone concertos from the 18th century, also by Leopold Mozart and all these I had to dig up. I had to do a lot of research and I now have over 200 pieces in my repertoire. The problem is that trombone compositions died out in the last century so there is a break in the tradition. In classical music tradition is something that is kept very solidly so it will take time to build up. But in the trombone concerto by Launy Grandahl, for example, you have a fantastic romantic trombone concerto that shows that there are no limitations on the instrument.

SP: Are there composers today who are taking a second look at the trombone?

CL: I've had over 50 trombone concertos

written for me by the greatest composers of today. Many big names have written for me and of course that is going to change the whole tradition quite a lot. In 30 years when you go back and these pieces have become classical, there is going to be a completely different idea about this instrument. One of the classics is going to be the *Short Ride on a Motorbike* by Jan Sandström. He is our Sibelius. For the first time we have in Sweden somebody who has an incredible creativity. He is 42 and I met him in 1986 during the Nordic days in Iceland. We were both a little disappointed at the new music we were hearing. We discussed this issue a lot and we got on so well together that Jan started writing this piece for me and he worked on it for three years. The initial idea was that I was a globetrotter and as I described the different places I had been to, he put my stories into music. But he didn't know how to connect the whole piece, he didn't know what form or shape to use. And then I showed him how a motorbike could sound with a trombone. And this is how he connected the whole piece. So I'm going around the world on a motorbike. I have played this piece over 300 times so it is the most frequently performed Scandinavian piece of the 90s. Jan Sandström has also written a second concerto based on Don Quixote and it has the same success rate. The narration is a part of the piece so it is a mixture of music theatre and concert. I have the narration in 10 languages.

SP: What's your favourite music?

CL: I am of course still a Beatles fan. And I love all the classical composers from the beginning to the end. Bach is right now my favourite. Everyone who has created music is great and I think the Beatles are a part of that. They are really history and a lot of contemporary serious composers think that too.

SP: If you were forced to take up another instrument what would it be?

CL: I would be a conductor if I was forced away from the trombone. I have conducted a couple of times. It comes very naturally to me but it's a profession that takes a long time to learn and I would rather stay with the one I have. There are a lot of artists in my age group who are starting to build up a conducting career. I won't be one of them.

SP: Do you have any visual associations when you play?

CL: Not really. I don't try to blank them out but with music it is like living in a world by itself. It is something you cannot see. It is so fascinating to give it colour, to bring it words and pictures would bring it down. It's like trying to say something in a

different language. The language itself is music and it is so strong.

SP: How do you manage to keep yourself physically fit to play the trombone?

CL: I have experienced a lot with this. Most players say that you cannot play for more than 1-2 hours a day which means that you are limited to being an orchestra player. So you have to break that ground because to be able to play those physically hard pieces day after day you need to build up muscle. I had a teacher in London who told me what I needed to do to be a soloist. I practised for 6-8 hours a day and really built up the muscles for one whole year. After that I have been experimenting with different time limits to practice and have come to the conclusion that to have a constant level of three hours a day is absolutely the best way to keep in shape. I basically count exactly the hours that I play. If I take a vacation I have to take an equal time to build up after the holiday.

SP: How does Swedish musical education rate today?

CL: The Adolf Fredrik School in Stockholm is still a good school. I have all my kids there. My oldest daughter plays the oboe and piano, second daughter plays the piano, my son plays the trumpet and piano and the other son plays the saxophone. I think the education of music in Sweden besides Adolf Fredrik is not very good. It's a big problem. The whole cultural policy in Sweden is getting much harder and it has been tough for culture and particularly music. We have always had a problem with that. If you look at our neighbours, for instance in Finland they have Sibelius and they had a huge number of conductors. They have a general atmosphere in the society that music is something that belongs to the people. They even have composer debates live on television. In Denmark they have Nielsen and their orchestra musicians, for instance, are paid almost double what they are paid in Sweden. In Norway they have Grieg and now they are producing a lot of soloists whom they are bringing into their orchestras. But Sweden has never had a Nielsen. The tradition has been like that all the time. The *Kommunala Musikskolan* was something that really made dramatic changes after they were started in the 60s and provided free musical education for everybody. So that's why in my generation we have so many international artists now. We have Thedén, we have Jabolonski, we have Ann-Sofi von Otter. There are plenty of good musicians in my generation but they are also not particularly interested in working in Sweden. They are working abroad. And now that they have closed down the *Kommunala*

Musikskolan I see no chance of a following. I see problems. I myself will play 75 concerts this year and only two of them are in Sweden.

"I myself will play 75 concerts this year and only two of them are in Sweden."



Schmetternd Lied aus Norden

Paavo Järvi und das Malmö Symphony Orchestra in der Tonhalle

Von Emil Fischer

Wilhelm Stenhammars hochfahrende Sinfonische Ouvertüre „Excelsior“ folgt in ihrer emotionalen Zuspitzung einem „Faust“-Zitat vom „schmetternd Lied“ und „schroffen Höhen“. Der Komponist versah sie noch zusätzlich mit Vorzeichen wie „feurig“ und „wild aufschreiend“. Kein geringerer als Arthur Nikisch dirigierte die Uraufführung 1897 mit den Berliner Philharmonikern. 75 Jahre blieb das dröhnende Charakterstück ungepielt. In jüngster Zeit wiederentdeckt, war es jetzt in der Tonhalle zu hören. Der estnische Dirigent Paavo Järvi und das Malmö Symphony Orchestra gaben mit ihm im Meisterkonzert in der Tonhalle ihren Einstand.

Für die Präsentation nordischer Musik war in den letzten Jahren in Düsseldorf meist Nee-Järvi mit dem Göteborg Symphony Orchestra zuständig. Jetzt macht sich auch der Järvi-Filius zum Anwalt skandinavischer Musik. In seinem Engagement für die oft düster und drastisch daher kommende Musik Schwedens ähnelt er seinem Vater.

Er hat das Gespür für Wirkungen und Stimmungsdichte, aber auch für differenzierte Darstellung dort, wo - wie in der „Excelsior“-Ouvertüre - Knalleffekte die Substanz zu überlagern drohen. Stenhammars wild dahinstürmende Streicherpassagen

und mehr noch die Bläserorgien der Posaunen, Hörner und Trompeten, kostet er allerdings voll aus.

Gleicher Einsatz war auch bei Carl Nielsens 2. Sinfonie mit dem Untertitel „Die vier Temperamente“ geboten. Hier hob Järvi die Kontraste der Allegrosätze (collerico, commodo, malincolico und sanguineo) hervor, steuerte den permanenten romantischen Überschwang, erreichte aber im Dröhnen von Blech und Pauke nicht immer ein differenziertes Klangbild.

Dramatisch-jazzig auf der Posaune

Im Mittelpunkt standen zwei Posaunenkonzerte. Solist war der 39jährige schwedische Posaunist Christian Lindberg, der sich schon auf manch einem Festival rare Posaunen-Lorbeeren erblies. Was man dem unhandlich scheinenden Instrument an Differenzierung und feinsten Details entlocken kann, führte er in „Fratres“, einem Werk für Tenorposaune und Kammerorchester des estnischen Komponisten Arvo Pärt vor. 1980 für Salzburg als Duo konzipiert und so von Gidon und Elena Kremer uraufgeführt, hat es inzwischen mehrere Fassungen erhalten. Beim Konzept der Posaunenversion wirkte Christian Lindberg entscheidend mit. So spielte er die virtuos



Christian Lindberg

und klangraffinierten von ihm selbst erfundenen Schwierigkeiten mit unüberschbarem Genuß.

Michael Haydns Konzert für Altposaunen und Orchester hat Lindberg einem unvollendeten sinfonischen Haydn-Opus „nachempfunden“. Die lebenswürdige Sinfonik erhielt einige attraktive Instrumentalpassagen. Lindbergs Zugaben waren zum Teil drastisches Posaunen-Theater, aber auch ein feinfühlig gespieltes Jazzstück, das klang, als ob es von Louis Armstrong wäre.

VOM GLANZ DER NORDLICHTER

97

Malmö Sinfoniker, Paavo Järvi och Christian Lindberg i Kaiserslautern

VON UNSERER MITARBEITERIN
MARLOTT PERSIJN-VAUTZ

► Orchester aus dem hohen Norden hinterließen in den letzten Jahren bei den Sinfoniekonzerten der Stadt Kaiserslautern stets guten Eindruck. Beim „Malmö Symphony Orchestra“ war es nicht anders. Ein groß besetzter, intonations-sicherer Streicherapparat, etwas robustes Holz, strahlendes Blech und schlagfreudige Batterie stellten sich diesmal in der Städtischen Fruchthalle vor mit der Konzertouvertüre „Excelsior“ von Wilhelm Stenhammar (1871-1927 Stockholm). In dem nicht sonderlich bedeutungsvollen Stück wechseln gewaltige Lautstärken mit lyrischen Intermezzi, die Instrumentierung ist von Wagner beeinflusst; was sich zu seiner Zeit in der Musik begab, scheint für den Komponisten nicht stattgefunden zu haben. Das Temperament der Aufführung ließ Schwächen überhören und wurde lebhaft beklatscht.

Mit Sibelius' zweiter Sinfonie vermit-

telten Paavo Järvi, der hochgewachsene, kaum bewegt, doch mit intensiver Ausstrahlung seine Anweisungen übertragende Dirigent, und sein Orchester tiefe, nachhaltige Eindrücke. Es ist nicht herabwürdigend, die Sibelius-Musik illustrativ zu nennen: Es gibt zu viele und zu lange Strecken, bei denen sich der Zuhörer nicht zu wehren vermag gegen die inneren Bilder einer Landschaft, die unter Sonne und Wolken zu jeder Jahreszeit von anderen Farben belebt ist. Farben waren es denn auch, die das orchestrale Musizieren diesmal so fesselnd machten. Farben einer kunstvoll ausgeleuchteten Dynamik und einer etwas fremd anmutenden Sprachmelodie: zarte und brutale Farben. Die Damen und Herren aus Malmö musizierten mit großem Können und ebensolchem Engagement, die Zuhörer erlagen der Faszination von Werk und Wiedergabe und hörten erst nach zwei Zugaben, einem langsamen Satz von Stenhammar und einem kleinen Brillantfeuerwerk von Hugo Alfieren, auf, zu applaudieren.

Zwischen den beiden Orchesterwerken war ein außergewöhnlicher Solist zu bewundern, der Posaunist Christian Lindberg. Er kam, sah und siegte: Seinem strahlenden Gesicht war die Freude am Spielen abzulesen, und die Freude am Zuhören – ja, sogar am Zuschauen – war nicht geringer.

Bei einem Konzert von Michael Haydn bestach der edle Duktus der klassischen Linien, bei einer Spezialfassung der „Fratres“ von Arvo Pärt waren die makellosen Exerzitien aus der Schule der Geläufigkeit ebenso erstaunlich wie die artifizielle Zweistimmigkeit aus gesungenen und gespielten Passagen oder die vom Orchester wunderbar mitgetragenen Meditationen und Ausbrüche. Das Echo auf so viel Hinreißendes war groß genug für noch „mehr“ davon: John Cages raffiniertes „Solo for slide trombone“ und eine Version des Ohrwurms „I'm getting sentimental over you“. Sentimental wurden die Zuhörer zwar nicht, aber aus dem Häuschen waren sie schon.

Lindberg upphävde tyngdlagarna

SDS

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Malmö konserthus Malmö Symfoniorkester

Dir: Paavo Järvi. Soli: Christian Lindberg, trombon. Musik av Stenhammar, Michael Haydn, Pärt och Nielsen. 18/9



Det finns antagligen ingen större "klassisk" trombonist i världen än Christian Lindberg. Det borde dragit fullt hus till torsdagens konsert, om nu inte den ständande attraktionen, Malmö Symfoniorkester, räcker till. Så var inte fallet. Dock glädde sig publiken märkbart åt prestationerna.

Christian Lindberg gav prov på sitt märkliga mästerskap i bägge sina solonummer. I Michael Haydns konsert rörde

det sig om wienklassiskt underhållningsvärde. Lindbergs lätt fladdrande virtuositet upphävde bildligt talat instrumentalspelets tyngdlagar.

I ARVO PÄRTS VERSION för trombon, stråkar och slagverk av "Fratres" behövdes också all solistens tekniska briljans, i etymässiga figurationer och i tvåstämmiga häxkonster. Bakgrunden ges av kräset inprickat slagverk och stillsamt vemodiga, arkaiserande stråkackord, vilka leder tankarna tillbaka till det munkkollektivets brödraskap som ligger bakom styckets titel. Ett sällsamt och samtidigt mycket populärt verk som existerar för åtskilliga besättningar. Nu handlade det mer om solistisk profilering och kontrastverkningar än om statiskt

klangspel i meditativ anda.

CHRISTIAN LINDBERG är estrador. Allt tyder på att han trivs i rollen. Hans instrument är också visuellt synnerligen tacksamt att traktera. I det to-kiga halvjazziga extranumret agerade Lindberg över stora arealer och utforskade tonomfång och fysisk räckvidd. Han ackompanjerade sig med egen röst. För något år sedan påstod Lindberg att han tog sänglektioner. Det kunde man inte tro. Men roligt var det.

Symfoniorkestern ligger i startgroparna inför sin omfattande Tysklandsturné med Paavo Järvi som dirigent. Orkestern hade luft under vingarna i Stenhammars konserttyvtyr "Excelsior".

I Carl Nielsens symfoni nr 2. "De fire Temperamenter".

framtingas ett vägval i tolkningen. Man kan spela genomskinlig, balanserat och med lune. Men inte oväntat valde Järvi den andra, mycket effektfulla vägen och odlade expressiv vitalitet med breda penseldrag och tunga urladdningar.

Inte ens den lilla flegmatiska valsen var riktigt avspänd, medan däremot det koleriska temperamentet bet ifrån sig och det sjöng ordentligt om melankolin. Det bullriga sangviniska slutet rullade på med samma karnevalsaktiga sting som Nielsens opera "Maskerade".

Symfonin är välvald som nordiskt slutnummer i tyska konserthus, där det troligen är bäst att klämma i ordentligt om man vill märkas.

CARLHÅKAN LARSÉN

Swedish soloist is brilliant

HALLE ORCHESTRA
Free Trade Hall,
Manchester

SHADES of Gerard Hoffnung, I thought, when I saw billed "Motorbike Concerto" by Jan Sandstrom.

In the Sixties, we were sometimes entertained, or irritated, by the inimitable Hoffman's musical essays for such "instruments" as vacuum-cleaners.

But this was different. The "bike" in question was a trombone, played as I have never heard it before, by the Swedish virtuoso, Christian Lindberg.

The sounds he produced sometimes evoked the roar of a vintage Norton; more frequently, the whine of a Yamaha.

But there was more to this concert than sound effects. Conducted by Kent Nagano with the composer present, it is an impressive piece, testing the whole orchestra.

Advanced

If you can, find an opportunity to listen to Lindberg in this exciting work, which is the most technically advanced concerto yet written for the instrument.

Above all, it is vastly entertaining. Lindberg emerging as a wizard, a fact confirmed with his encore — a bewitching account of the Cole Porter classic "Getting Sentimental".

Nagano put his distinctive mark on this, as on the two standard works by Sibelius and Dvorak which made up the programme.

FB

VÄRLDSKLASS!

Sandströms och Lindbergs skiva är ett postmodernistiskt fundament

MUSIK

Lindberg plays Sandström
Lahti symfoniorkester
Dirigent Osmo Vänskä
Christian Lindberg, trombon
BIS-CD-828

Christian Lindbergs
15-åriga dotter
Andrea har på ett
träffsäkert vis
illustrerat
den musik som hon
säkert både hatat
och älskat under sin
uppväxt.



Vid närmare eftertanke ligger det något vackert i att kunna vara partisk, att ta ställning för det som ligger en nära om hjärtat. Jan Sandströms musik ligger mig nära om hjärtat.

Och det skulle vara omöjligt för mig att betrakta den på ett objektivt sätt då jag i sju års tid fått min musikaliska fosteran i dess absoluta närhet. Om det är därför den tilltalar mig spelar just ingen roll, jag tycker om den. Det räcker bra för mig.

Varken Jan Sandström eller trombonisten Christian Lindberg, hans musikaliske vapen- dragare, behöver någon närmare presentation. Tillsammans har de under 90-talet utvecklat ett i musikhistorien sällsynt samarbete som har gjort dem båda till världsstjärnor.

Lusten att leka

Den här alldeles färska skivan med Jan Sandströms trombonmusik är ett postmodernistiskt fundament. Det lekfulla och allvarligt naiva förhållningssättet till musiken och dess väsen lyser igenom som mig veterligen aldrig förr

i "konstmusikaliska" skrivsammanhang.

Det handlar om lusten att skapa. Lusten att leka. Men det är sann musik. Det finns en gedigen ärlighet i både Sandströms och Christian Lindbergs sätt att handskas med musiken och med dem som lyssnar.

Emperor's Chant är från början komponerat för orkester men efter påtryckningar från Lindberg skrevs en trombonstämma. Som alla verken på den här skivan har stycket ett tydligt utommusikaliskt innehåll. Det är hämtat från Selma Lagerlöfs *Kejsaren av Portugalien* och beskriver en galen kejsare som upplever att skogen hyllar honom med sång och musik. Ett märkligt musikaliskt stycke, ganska typisk Sandström-musik som inte sällan snubblar över tonala passager och romantiska rytmer.

Ständig segrare

Don Quijote, eller Trombonkonsert nr. 2, är nog ett av de märkvärdigare verken i svensk efterkrigstid. Christian Lindbergs sceniska begåvning utnyttjas till fullo och verket är lika mycket recitativ som teater och trombonvirtuoseri.

I allt detta spektakulära finns ändå kärleken till den sorgliga riddaren som inte ser sin egen patetiska gestalt utan går stolt genom livet och är den ständiga segraren i alla strider.

Det är lätt att tycka om Don Quijote i Christian Lindbergs skepnad, hans måttligt vackra sångröst med viss karaktäristisk heshet men med en otrolig vilja att gå där de djärvaste musiker skulle gjort halt.

Wahlberg Variations är omarbetad från blåskvintett och cello till orkester och trombon. Det utommusikaliska innehållet består i det här fallet av målningar och upplevelser av och med konstprofessorn och målaren Ulf Wahlberg. Han är kanske mest känd för sina målningar med amerikanska 60-talsbilar men även för sina gubbar med långa näsor. *Wahlberg Variations* har mycket gemensamt med *Emperor's Chant*, men som all Sandströms musik har den ett eget ansikte, en omisskännlig karaktär.

En modern Odysseus

Idén till den numera världsberömda Trombonkonsert nr. 1, *The Motorbike Concerto* uppkom under de nordiska musik-

dagarna i Reykjavik 1986. Ned-sänkt i en av de varma isländska källorna berättade trombonisten för kompositören om sina långa resor och så småningom bestämde de sig för att göra en trombonkonsert med ett slags modern Odysseus i huvudrollen. Senare visade Lindberg hur man kunde få en trombon att låta som en motorcykel, och formen för konserten var ett faktum.

A short ride on a motorbike är en av många versioner som numera finns av det ursprungliga partituret. I den till nio minuter komprimerade formen av den annars trettio minuter långa originalversionen har Sandström samlat några av de mest svårspelade trombonpassager som musikhistorien har att erbjuda. Man skulle kunna beskriva verket som en snabb reseskildring där olika platser som Christian Lindberg upplevt beskrivs med hjälp av en starkt scenograferande orkester som ramar in berättelsen om den fartfyllda odysseen.

Skivan *Lindberg plays Sandström* är representativ för två polare och deras intuitiva lek med musiken och dess uttrycksmöjligheter.

FREDRIK HÖGBERG

世於名揚奏獨靠 辱屈對面雅優以 號長見聽只你讓格柏霖



【記者潘登台北報導】成功不是一蹴可及的。首次來台的長號名家霖柏格昨天吐露了自己奮鬥多年的心路歷程，當中有孤軍奮戰的寂寞，也有委屈至極的羞辱，但是他都坦然面對。他強調：「無論如何，我始終保持優雅的態度。」

霖柏格是銅管樂史上極少數以伸縮長號演奏為職業的演奏家之一，也是目前最富盛名的一位。他自奧地利音樂學院室內樂團等著名樂團同台，也被倫敦皇家音樂學院聘為榮譽長號教授。他為瑞典BIS所灌錄的「夕陽之歌」、「危險長號」等專輯，一直是台灣唱片市場的寵兒。這回，他是應邀隨同樂團來台，今天晚上將在國家音樂廳登台，與日本鋼琴家白石光隆聯手，帶來他自己改編的穆梭斯基「展覽會之畫」等名曲，做為兩院院十週年慶的賀禮。

身為罕見的職業長號演奏家，霖柏格路上這條生涯之路的過程相當曲折。他出生於繪畫世家，但父母一心想把他栽培成音樂家，首先安排他學習鋼琴，但學了一年，小霖柏格始終覺得鋼琴枯燥乏味。後來他改學大提琴，情況依然不見好轉。他甚至在已經放棄音樂家的念頭了。

直到十七歲那年，他在偶然間聽到爵士長號名家賈頓的演奏，整個人就被震撼住了。伸縮長號溫暖的音色以及多變的風貌吸引住他，於是開始廢寢忘食鑽研這種樂器。憑著天賦和毅力，在短短兩年間，他就獲選為瑞典斯德哥爾摩皇家歌劇院樂團成員，並陸續獲得數項國際大獎。但是，霖柏格並不滿足。他離開樂團，立志靠獨奏在世界舞台上揚名立萬。

然而，這條道路並不好走。因為歷史上幾乎找不到靠長號獨奏維生的例子。霖柏格昨天坦承，在一九九〇年以前，他一直在披荊斬棘。一九八四年，他頭一次和樂團合作演出，指揮竟然拒絕演出，理由是不和法國號音域以下的銅管樂器一起演出協奏曲。後來，指揮礙於合約不得不讓他上台，卻叫他站在管絃樂隊左邊演出，而非獨奏家所應有的右邊位置，結果是團員看不慣了，他才站回正常位置。

霖柏格苦盡甘來之後，很多作曲家都為他譜寫樂曲，目前已經有五十多首協奏曲是為他譜寫的。最近，義大利作曲家貝里歐還特別為他安排在一齣歌劇中演出，劇中他將站在歌劇中所描寫的通天宮（The Sky Palace）上吹奏，直到指揮吹奏為止，此也可看出他目前所獲得的聲望。

▲來自瑞典的霖柏格，將展現高难度的長號技巧。（鄧惠慈攝）

初冬夜晚 在故宮前的廣場 慾望城國搭台演出

【記者江世芳台北報導】當代傳奇劇場將於十一月七、八日晚間七時至九時三十分，在故宮博物院前廣場搭台演出「慾望城國」。

「慾望城國」是當代傳奇劇場的國作，改編自莎士比亞著名悲劇「馬克白」，十餘年前首演時震驚國內、外，並不斷受邀到英國、德國、荷蘭等國演出。明年夏天並將應邀赴法國維希藝術節演出。

以色列團員吃不飽 仍然賣力跳 高雄國際舞蹈節 氣氛感人

【記者黃佳境高雄報導】一九九七年高雄國際舞蹈節已近尾聲，昨天是連續假期的第一天，一千多位民眾湧入澄清湖，觀賞國際舞節的國際舞團表演。

國際舞節將於明天晚上劇上休止符，配合假日，昨日下午安排了以色列、法國及李燕萍舞蹈社表演拿手好戲，晚上為墨西哥舞。

【記者黃佳境高雄報導】由於觀眾擠滿了整個廣場，受到相當的鼓舞，他們都全力以赴，尤其是以色列團員。他們都是素食主義者，雖在主辦單位無法全然滿足他們的情況下，並不以為意，仍帶著肚子賣力演出，讓觀眾非常感動。



藍色威尼斯 終於又回巴黎展出了

兩位觀者正對法國巴黎奧塞美術館展出的馬內名畫「藍色威尼斯」發出讚嘆。這是該館展出的「當亞洲發現印象派」的作品之一。其他還有莫內、塞尚、寶加等多幅畫作，這些作品自從一個世紀前被哈德遜爾夫拍賣走並運到美國之後，就再也沒有回到巴黎過。

（文：江世芳 攝影：鄧惠慈）



KARLSTAD

Världsstjärna gör ny debut

Christian Lindberg är en världsstjärna på sitt instrument, trombonen. Tonsättare köar för att få specialskrivna verk uppförda av den svenske blåsarvirtuosen.

Och många orkestrar vill ha honom som dirigent. Orkestrar i flera länder.

Men när han nu debuterar som orkesterledare blir det i Karlstad och med Värmlands Sinfonietta.

Han ska också – naturligtvis – blåsa trombone. Ett för honom specialskrivet verk finns på programmet: "A Scottish Play" av Sven-David Sandström.

Christian Lindberg i action under en repetition med Värmlands Sinfonietta är nästan lika mycket dans som dirigerande.

Ändå är det inte för sitt fotarbete som Christian Lindberg är mycket efterfrågad som dirigent. Andra egenskaper har avgjort.

Vilka egenskaper? Förmodligen samma som han tillskriver verkligt goda dirigenter:

– Klara musikaliska intentioner, bra rytmisinne och en utstrålning som kan skapa liv i orkestern, säger han och räknar upp det han kallar grundpelarna för en god orkesterledare.

KULTUR, SIDAN 16

FOTO: ANDERS HANSON

Dubbelroll. Trombonisten Christian Lindberg har inte lagt sitt instrument på hyllan. Han är fortfarande först och främst solist. Men nu ska han också börja dirigera. För närvarande övar han tillsammans med Värmlands Sinfonietta i Karlstad.