

# Christian Lindberg

Not content with simply being possibly the world's best trombone player, Lindberg also commissions works for his instrument. He is very enthusiastic about the range of composers who are writing for him at the moment. "There are a lot of things coming up. Arvo Part is writing some pieces for me - the Australian chamber orchestra have made that commission. Then there is a composer from the Finnish conservatory. He is writing his ninth symphony for me - for the Helsinki festival later on this year. Takemitsu, the Japanese composer is writing for me and the St Paul's Chamber orchestra in Minneapolis. The world premiere of that piece is in June, in Minneapolis itself. There are also some British people who are writing some music for me - James Macmillan and Michael Nyman for example."

Do all these composers know what a trombone is capable of in the hands of such a player? "It's quite a big thing to write a piece of music. Normally, with classical music, you write concertos, or a solo piece because that's easier. Writing something like that can take about a year, which means there are a lot of things involved - a lot of planning beforehand. Usually, we talk through things. I show them what is possible and we discuss different approaches. Sometimes they want to work on their own and sometimes they want to be very closely involved with me. It could be quite difficult for a new composer. Maybe the instrumentation books that exist are not very good. They are often based on orchestra players who do not play such technical pieces. If there is someone who does not know a lot about the trombone, I just tell them to write whatever they like - without any

hesitation, just whatever comes into their head and then afterwards, if it is not possible, we can change it."

If composers find it difficult to write for the trombone, would Christian consider writing tutorial books to help them? "Yes, maybe later - perhaps when I am 70! I have a lot of plans for it, but the time is really difficult to find. Last year, for instance, I was travelling for 240 days, which was a lot, although it

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was all interesting work. This year, I've really reduced what I'm taking on. I am doing much less now and I am trying to cut down on things because last year was very hectic. It was very nice to be so busy of course, but there comes a time when you have to think of the future. Things like writing my own tutorial books will have to come later - twenty, maybe even thirty years on. The most important thing now is for me to maintain the standard that I have reached, to make sure that my playing keeps up with my reputation and also to make sure that I improve."

He obviously feels that even in a player of his stature, there is room for improvement. "You can always improve - there is no limit to how well you can do. There is always a pianissimo that can be softer, always a colour of a note that can be even more beautiful. In every single second that you play, you can do something better than you do. I practise all day. I start at 6.30 in the morning and practise all day - until about 5.00pm. I practise about half an hour at a time and altogether the mouthpiece is on my lips for maybe five hours."

"I plan my practise very carefully. I have my schedule on the wall, with the whole season marked on it so I have written down what I have to play and when. Then I plan week by week and make sure that I am in shape for everything. If I have something, for instance, in December, I start to work on it about four months beforehand and work on different levels. For example, the week before the concert, the practise is more intense than it was two months before. It takes quite a while to learn new pieces, but it is actually easier practise than for pieces that I have played before. It is also more fun, because I have not done it before and my progress is shown very easily, day by day. It is really difficult when you know a piece well and you have played it very well in a concert. You can only do it better and that last bit of improvement is very difficult - it can really drive you mad. You don't know how to do it, but you have to find a way."

Christian began his musical education on the trumpet and moved to the trombone at the relatively late age of 17. "I played the trumpet in a Dixieland

## Celebrity Interview

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hand at school, but there wasn't a trombone, so I took it up. I was after an orchestra career to start with and got an orchestra job when I was nineteen. Everything went very quickly and I was very happy to be in an orchestra because that was what I wanted to do. The thing was, being in an orchestra was not really what I had expected it to be. First of all, you have certain times when you work. You will rehearse for a set time, whether it sounds bad or good - the conductor just stops. I was really frustrated with going home knowing that the brass section sometimes sounded terrible. I cannot live with people who do not care. When I want to do something I just go on, even if it is three in the morning and I haven't yet got it right. That's just my character. I actually thought about quitting music completely, but then I had this crazy idea - why shouldn't the trombone be a solo instrument? So I went for that instead."

### Techniques and tactics

You might expect a forward-looking performer such as Christian to develop his own techniques and abandon the restrictions of established practice - but this is not so. "You can use the traditional styles - you can use anything as long as you are not too way out. For instance, in music by Arvo Part - his music is very simple - there are just four or five notes and it looks like a child could play it, but in fact, the effect when you play it the way that it should be played is wonderful. There is no limitation as to how far you can get with

it. It is not always necessary to use a great technique to achieve expression - it can be achieved through minimalistic ideas too. Maybe I have come up with my own techniques. Firstly, there has to be an idea within the composer's mind or within my mind. You have to have an audio idea about what you want to hear and then you try to imitate it, you try to get this sound. The way you get it is often a new technique, so your technique is formed by the number of different sounds that you try to make."

"There is always a pianissimo that can be softer, always a colour of a note that can be even more beautiful."

Christian Lindberg is a hero for many young trombonists - does he feel that he has influenced their playing in any way? "I hope so and, to be honest, I think so. The master classes are one of the things that I really like doing, but there is the problem of time now. I do a summer course every year where I take eight students from all over the world. They are all professional musicians on a very high level - for instance the principal trombonist of the Munich Philharmonic. They come to me and we work really hard for a week. This happens every year - I ran two courses last summer, this year I did one and next year I'm doing half! When people are on that level and they travel so far, you feel you really want to give them something worthwhile. It takes me one or two weeks to recover from working

on that level. Next year I just don't have that time.

Maybe I can do three or four hours. I like doing it very much, which is also a problem because it means I put a lot of energy into it. I think I will be doing a little bit less of that over the next few years unfortunately."

All of his musical arrangements are published by his wife and are very

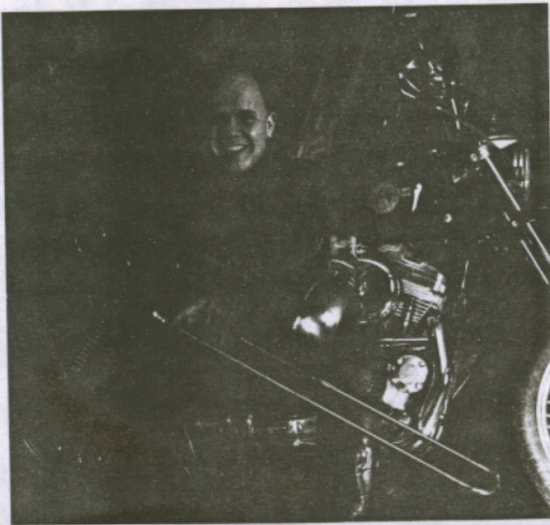
much in demand in the UK. "It's such a big job. She works slowly and carefully, so bit by bit they will come out. All I can say is just wait - they will be out sooner or later, but it takes time and we have also got four kids - so they are quite time consuming." For the time being, Christian's orchestral arrangements are available from Editions Tarrodi, Vallhallavagen 110, 114 41 Stockholm, Sweden.

### Relaxation

Although he is so busy, Christian still finds time to help his children with their musical activities - his daughters play the oboe and piano and trumpet and piano and his son plays the trumpet - and relaxes, listening to a wide variety of music whilst he does so. "I listen to all sorts of music. I listen a lot to classical music of course, Mahler is one of my favourites and I also listen to a lot of Bruckner - I put them all on very loud in my room which is soundproof. I also listen to jazz - like Miles Davis. I like contemporary music, although you have to sit down and close your eyes and concentrate - it takes a lot of energy to listen to some of it. I like pop music - Prince and Sinead O'Connor, Tina Turner and Whitney Houston. I was a big fan of the Beatles - I knew all their songs and they were a very big influence on my music."

Christian also had some handy hints for Practical Musician readers who double as trombone players. "The trombone you should use is the Conn 88 HY - the king of trombones. There is a new formula out for your slide which is called 'slide-o-mix' which is a revolution for trombones. It is like an oil and comes in two small bottles - you have to apply it in a certain way."

"When you are playing, the most basic thing you have to think about is your breathing. Breathing is the really basic thing that everyone forgets. You must make sure that your breathing works well and that you breath in and out evenly, using all the air all the time. You have to be very careful with the slide - you should always check the slide when you are buying a trombone. Keep your slide in shape - that is very important, because if you don't you can get bad intonation. Do not worry if you get a dent on your bell - it may even improve the sound - but never dent the slide. The instrument may be completely destroyed if you dent the slide because it cannot be mended - so you have to be very careful."



■ REVIEW: MUSIC

# A trombone with a blandiose gleam

AUSTRALIAN CHAMBER ORCHESTRA  
Opera House, May 5

By ROGER COVELL

**T**ROMBONISTS are likely to agree that the trombone is one of the two most nearly perfect and comprehensively versatile musical instruments to be found in the modern orchestra (the other being the cello).

The Swedish virtuoso Christian Lindberg affirmed this proposition in rousing contrasted fashion in his appearance with Richard Tognetti and the Australian Chamber Orchestra, even if he managed at the same time to raise the question of why solo trombonists are far less familiar figures on the concert platform than solo cellists.

One simple answer is that the trombone lacks well-loved concerto repertory from the classical and romantic periods.

If Lindberg's example in making a soloist's career as a trombonist does not have a similar effect on composers and other trombonists, it won't be for want of effort on his part. He showed off the instrument's honourable ancestry and range of characterisation in no fewer than three ensemble works.

A sonata by the Venetian composer Dario Castello, published in 1621, placed Tognetti's violin in easily balanced partnership with a copy of the early trombone called, in English, sackbut.

Lindberg used it in the service of songfulness and a delicately precise agility in early baroque style. The effect was delightful, even if the sonata's continuo line was poorly defined. For listeners who slander the trombone by assuming (wrongly) that it must always bellow, there was reassurance for their prejudice soon

after, as the Concert Hall lights faded and a touch of theatre brought a recorded snort out of the darkness.

*Short Ride on a Motorbike*, the condensed version of Jan Sandström's *Motorbike Concerto*, begins with recorded assemblages of sounds generated by Florida wild boars, crocodiles and other creatures. The rumblings and snufflings on the tape were soon echoed by Lindberg on a powerful modern trombone which also shouted high-speed figuration, echoed Aboriginal didgeridoo pulsations and sometimes made sequences of pitches out of alternating sounds from the trombone and Lindberg's own voice. Much of it was manic, belligerent stuff, claiming the robust and exuberant sides of trombone characterisation.

A Telemann concerto, reassigned from solo oboe to trombone, was less persuasive, despite the player's extraordinary skill: the oboe may have more limited range and capacity but its timbre in this kind of music is deeply etched and evocative in a way that could not be matched by the trombone's blandiose (Kenneth Tynan's portmanteau for bland and grandiose) gleam.

The second half of the concert consisted of another of Tognetti's usually highly successful and effective arrangements of string quartets, this time Beethoven's Opus 130. The original final movement served his purpose well, but in the first movement especially, the effect of the arrangement was to lose the grainy, firm sound of individual strings and convert the upper voices into the equivalent of mashed and creamed potatoes.

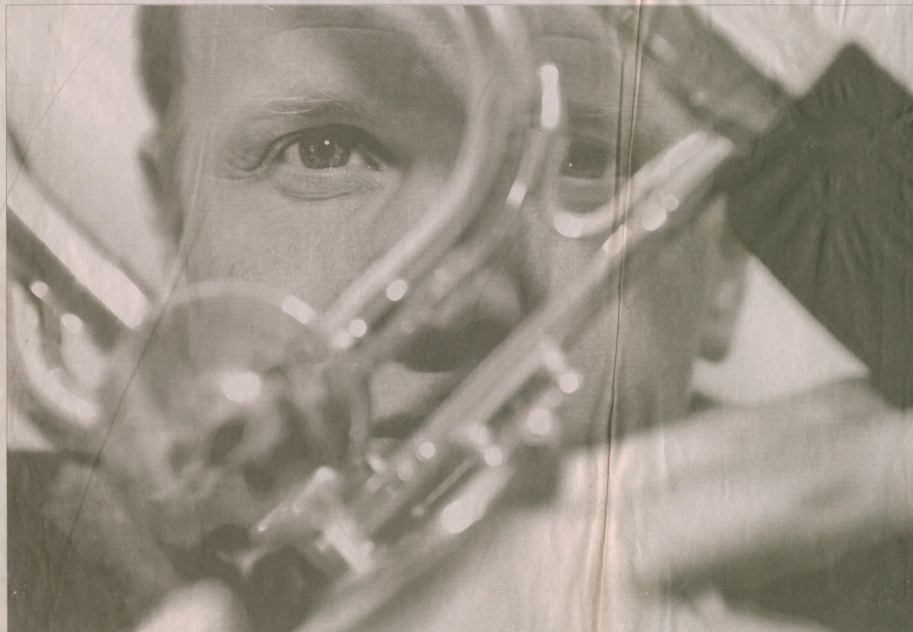
■ *This program will be repeated tonight at 8 and on Sunday at 2.30 pm.*

# Kultur/Nöjen

## ANNONSER

Familjesannonser	6	Motor	8
Köp & Sälj	6	Bilar	10
Meddelanden	6	Kontakter	11
Yrkes &	6	Nöjen	12
Hantverkshjälp	6	Resor	12

# DN.B



Christian Lindberg förefaller vara sammanvuxen med sitt instrument när han spelar.

FOTO: LINDA WIKSTRÖM

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## får Babels torn att falla

Christian Lindberg. Italienaren Berio komponerar en opera med det svenska energiknippen i huvudrollen.

Av Marcus Boldemann

I sommar stegar Christian Lindberg med sin trombon upp på den mest berömda av klassiska festspelsscener: den i Salzburg. Den avantgardistiska italienske tonsättaren Luciano Berio har skrivit en opera med Lindberg i centrum.

Vad heter verket?  
- Hum. Jag har det på kontraktet någonstans.

Lindberg är inte den förste musiker som bommar en sådan enkel fråga. Det är som om bara musiken får plats i huvudet.

Så småningom hittar han avtalet.

"Cronaca del Luogo". Operan handlar om Babels torn. Verket som används till bygget av tornet är instrumentet.

Jag börjar traktera minsta tänkbara instrument och fick själv göra en lista med förslag och tog med munstycket, rör, hammare, vattenkanna, kapp och vilka toner de bör spela. Det är meningen att instrumenten under handlingens gång ska bli allt större. Men till sist greppar jag tag i min trombon, spelar, och då ska hela Babels torn falla ihop. Fast hur det kommer att låta vet jag inte. Än har jag inte sett en endaste not. Berio komponerar för fullt.

De som har sett Christian Lindberg framföra "Motorcykelkonserten" av Jan Sandström förstår nog varför Berio valt honom till en huvudroll i en opera.

KONSERTEN FRÅN 1990 blev vändpunkten för Lindberg. Han har spelat den mer än 300 gånger över hela världen klädd i ett rött skinnstall. Ibland härmar trombonen en motorcykel. Att han skulle se ut som en knutte på konsertscenen var några recensenters idé efter uruppförandet.

- Nu efter tio år tänker jag åter ta bort kostymeringen, eftersom den tar för mycket uppmärksamhet från musiken.

På estraden utstrålar Christian Lindberg en elektrifierad

energi. När han spelar förefaller han vara sammanvuxen med sitt instrument. Det finns de som fryser åt att han söker sig allt för populistiska vägar, men har man uruppfört 65 trombonkonserter vill man variera sig.

De har alla skrivit för honom: Arvo Pärt, Toru Takemitsu, Alfred Schnittke, Iannis Xenakis, Michael Nyman, Anders Hillborg, Per Lindgren, Folke Rabe... och Anders Eliasson som håller på att komponera.

ATT DET ÄVEN VISUELLT fungerar så förtärligt beror kanske på att Christian redan som 8-åring hade ett popband. Hans utveckling kan sammanfattas i tre t-n: trummor, trumpet, trombon.

Innan Christian Lindberg klev in på arenan hade trombonen mest hörts i orkestrens brus. Viljan att hämta ut allt ur något som anses begränsat kan föra till nya mästerverk.

Begränsat och begränsat, säger Christian Lindberg. Trombonen är det enda av orkestrens mässingsinstrument som har möjligheter till mikrointervall, du kan glida med tonerna genom att dra bygeln fram och tillbaka.

Det är just sådana saker, nymodigheter i partitur och

stämmor, som moderna tonsättare tycker om. Där hittade Lindberg en nyckel som gav trombonen fritt spelrum och ett nytt ansikte inom den klassiska musiken.

Ett dixielandband på gymnasiet fick Christian Lindberg att slutligen fastna för trombonen.

Sedan gick det fort. Efter ett år på Ackis satt han redan i Hovkapellet, men bara ett år.

- Där kände jag en diskrepans mellan vad jag fick göra och vad jazzmusikern Jack Teagarden kunde göra. Jag var 19 år. Hovkapellet var då en orkester med gamla musiker. Jag passar inte för det yrket därför att jag är för bråkig och har egna föreställningar om hur musik ska vara. Den musik jag hör inom mig ligger på så starkt att jag har väldigt svårt att kompromissa.

HAN HAR JUST BLIVIT klar med sin första komposition för trombon och stråkorkester, "Arabenne", som nästa vecka kommer på skiva.

Christian Lindberg har till och med tillsammans med en fabrik lätt bygga en ny trombon med ett helt nytt ventilsystem.

- Det stör inte luftflödet och gör att klangen blir otroligt mycket vackrare. I sex år har vi hållit på.

### Fakta/trombon

• Trombonen kallas även basun. Vanligast är dragtrombon, men det finns även ventiltromboner. På dragtrombonen förlängs och förkortas ljudröret med hjälp av en bygel som skjuts fram och tillbaka. På så vis kan en fullständig kromatisk skala utföras.

• Instrumentet har arabiskt ursprung från 2000 f Kr och hette då besuin och blev allt viktigare i Italien under renessansen. Trombonen fick en framskjuten roll i kyrkan där den sades representera herrens röst. På 1600-talet använde Monteverdi den i operan "Poppeas kröning". Under senare delen av

1700-talet kom den allt oftare in i operaorkestrar och kort därefter i symfoniorkestrer. Används även inom jazzen och militärmusiken.



FOTO: PELLE ERICSSON

Christian Lindberg klädd för "Motorcykelkonserten" 1994.

Ett kort tag var Christian Lindberg ändå inne på kompromissens väg, ville bli skådespelare, författare eller försvarsadvokat. Så blev det inte. Däremot har han börjat dirigera och ska nästa år leda Northern Symfonia i England, Residentiorkestrern i Haag och Scottish Chamber i Edinburgh.

Nästa vecka på onsdag och torsdag spelar Christian Lindberg i Stockholms konserthus verk av Lindgren, Takemitsu och Hillborg.

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## Die Konzertkritik



**Symphoniekonzert.**  
Solist im roten  
Lederdress entführte  
Publikum auf eine  
Weltreise.

FLENSBURG. Eine Minderheit irritiert die Mehrheit - Motorradler verunsichern eine Autofahrermehrzahl. Die Irritation greift auf den Konzertsaal über. Zur Saisonöffnung 1999/2000 wurde mit Jan Sandströms »Motorradkonzert« getestet, wer im Saal saß: Weltbürger oder ein provinzielles Abo-Publikum. Ein Jubelsturm bestätigte, es gibt ausreichend Teilnehmer für Entdeckungsreisen zu neuen Klangwelten. Die Ablehner verhielten sich still.

Die Flensburger rissen die Augen auf, denn mit Fernlich brubbelte eine schwere Maschine ins Deutsche Haus, auf ihr der Dirigent Per Borin und der Solist Christian Lindberg in roter Lederkluft. Beide sprangen aufs Podium zum Schleswig-Holsteinischen Sinfonieorchester und sofort donnerte der PS-starke Kraftbolzen los, unsichtbar aber hörbar auf Crashkurs in die Zuschauerplätze. Nur eine ältere Dame wurde vom Sitz aufgeschreckt, andere genossen das Fahrvergnügen.

Dem Strahlemann Lindberg, der elegant jede Kurve nahm und mit 200 Sachen das Publikum mitriss, konnten nur wenige widerstehen. Wenn er sich um die eigene Achse drehte, dann täuschten an- und abschwellende Töne seiner Posaune das Gedröhn vorbeijagender Motorräder vor. Mit dem Orchester vereinte er sich zur Gang, die noch mehr konnte. In Florida paddelte man zwi-

# Posaunist auf der Piste kriegte schnell die Kurve



*Christian Lindberg zeichnete Landschaften mit der Posaune, die wirklich hörbar waren.*

schen Alligatoren! Wer glaubte, mit Bizets Arles-Suite sei alles über Südfrankreich ausgesagt, der durfte miterleben, welche reizvolle Mischung aus frommer Prozession und Motorradfahren in der Provence entsteht. In Australien beschwor die Posaune, als sei sie ein von Termiten ausgehöhlter Ast, die Geister der Aborigines aus 40 Millionen Jahren Menschheitsgeschichte.

»Alles das haben wir wirklich gehört«, versicherten später die Konzertbesucher einander. Aufgeputscht vom Fahrtrausch mussten sie ihre Eindrücke den Nachbarn mitteilen. Ein Beginn wurde gemacht, mit neuer Art von Musik vertraut zu werden.

Lindberg, dessen Ausdrucksmittel seit 25 Jahren die Posaune ist, entlockt seinem Instrument jeden gewünschten Ton - manchmal durch Hineinsingen. Er und das Orchester konzentrieren sich auf pulsierende Energiestöße, scharfe Kontraste und Kraftentladungen. Geistige und seelische Problematik unserer Epoche spiegeln sich im Ansturm neuer Kräfte.

### Zurück zu Traditionellem

Mit Beethovens »Fünfter« kehrten die Musikfreunde in gewohnte Bahnen zurück. Per Borin, der vorher Vollgas gab, erwies sich nun als sensibler Heraus-

men inmitten präziser Tuttischläge. Das populäre Altbekannte wurde frisch lebendig. Wie aus einem Guss zog das Orchester mit.

Zu Beginn der Konzerte in Schleswig, Flensburg, Husum (und heute abend in Rendsburg) wurde an Auswandererschicksal des vorigen Jahrhunderts erinnert. Aus Hilding Rosenbergs Oper »Reise nach Amerika« erklang ein schwedisches Volkslied in düsterer Färbung wegen verzweifelter Menschen, die ihre Heimat verlassen mussten. Spannung bei der Fahrt ins Ungewisse fand mit der Eisenbahnfuge plakativ Ausdruck.

Carl Hagens

# Återigen en <sup>-99</sup> briljant Lindberg

## KONSERT

### Konserthuset:

Verk av Lindgren, Hillborg,  
Takemitsu och Bruckner

**Dirigent:** Alan Gilbert

**Medv:** Christian Lindberg,  
trombon, Filharmonikerna

**F**yra mycket olika verk kunde höras i Konserthuset på onsdagen. Med kort varsel hoppade Filharmonikernas framtida chefsdirigent Alan Gilbert in och ersatte insjuknade Tadaaki Otaka. Islands (1997) av Pär Lindgren inledde och hördes nu något reviderat. Islands ansluter sig till den stil Lindgren utvecklade i *Fragments of a circle* och *Oaijé*. Orkestern reducerad och i musiken sker mycket små förändringar: det harmoniska definieras och inom detta rum myllrar musiken i ppp-nyanser under verkets 15 minuter. Glissandon och andra subtila tonkaraktärsskiftningar dominerar, bland annat övertonsrika drillar. Suggestiva borduntoner läggs in ibland.

**Den solistiska** trombonstämman är allt annat än gymnastisk och det var befriande att höra hur Christian Lindberg fokuserade på klangen och sensualismen hos den enskilda tonen. Tonförrådet är litet och trombonens sordinbyten och tillfälliga, kontrasterande låga borduntoner (kontrabasarna var nerstämda till H) utgör verkets mest dramatiska inslag. Resignationen gav musiken en tranceartad utstrålning som var mycket tilltalande med Lindberg som utmärkt uttolkare.

Kontrasten var total när Lindberg spelade Anders Hillborgs *U-Tangia Na* (1991) för alttrombon och band. Det tycks vara ett syskonverk till *Hudbasun*, men de humoristiska (?) avsikterna i denna möjligen burleska musik är måttligt roande. Tankarna gick till Frank Zappa, men dennes finnesrika sinne för bagatellens saknades. Behållningen var Lindbergs virtuositet.

Med Toru Takemitsus trombonkonsert *Fantasma/Cantus II* (1994) var vi tillbaka i de mjuka klangerna. Här flödade musiken av hollywoodska reminiscenser, knappast en ton som skvallrade om tonsättarens japanska eller modernistiska bakgrund. Trombonstämman var melodisk och musiken hovrade över melodin *I'm getting sentimental over you*. Men känslomheten var måttlig, snarare rörde det sig om en lek och ett sakligt användande av filmindustrins schabloner. Återigen en briljant Lindberg.

**Lika imponerande** som det var att höra Gilbert med kort varsel ta sig an Lindgren och Takemitsu, lika förvånande var det att höra att ett repertoarverk kunde bli så ojämnt. Inget i Gilberts plötsligt engagerade kroppsspråk kunde dölja att Bruckners nia satt dåligt: mis-sarna i olika stämmor var tydliga - för vilket inte musiker-na skall klandras. Samspelets problemen kunde bli höras i de avslöjande pizzicato-plocken i den andra satsen. Dynamiken var oelastisk, vilket starkt bidrog till minskad spänning. En besvikelse.

TONY LUNDMAN



## Grata actuación de la Oslo Camerata

Auditorio Alfredo Kraus, 13 de enero 1999. Edvard Grieg: *Suite Holberg* Op. 40; Georg Philip Telemann: Concierto para trombón y cuerda; Christian Lindberg: *Arabenne* para trombón y cuerda; Antonín Dvořák: *Serenata* para cuerda, Op. 22. Christian Lindberg, trombón. Stephan Barrat-Due, director. Oslo Camerata.

Leopoldo Rojas-O'Donnell

No parece ser el público del Festival especialmente seguidor de los conciertos de cámara, pues, a diferencia del capítulo de las grandes orquestas o de los nombres míticos de solistas, que son los que logran abarrotar la sala, las muestras de música de cámara no se convierten normalmente en actos multitudinarios. Y ello volvió a constatarse en la actuación de una joven agrupación, la Oslo Camerata, con una escasa afluencia de público pero que no se vio correspondida, ni mucho menos, con una fría interpretación.

Incluso podemos decir que muy al contrario, los resultados musicales fueron muy superiores a las expectativas ya que el conjunto nórdico realizó no

sólo unas muy aseadas interpretaciones del grato programa, sino que mostró unos excelentes niveles de profesionalidad y una regocijante frescura en su actitud a la hora de hacer música.

Posee esta Camerata todos los ingredientes necesarios para asegurar unos óptimos resultados: notable disciplina a la hora de la conjunción; aptitud más que notable para el diálogo entre las secciones; preparación técnica más que probada y, ante todo, auténtica capacidad de gozar (y de transmitir ese gozo al público) ante el hecho musical. Con creces demostraron sus virtudes estos excelentes arcos desde el inicio del concierto. La siempre agradable *Suite* de los tiempos de Holberg de Grieg fue presentada con directa intensidad y nervio; con planos sonoros muy bien compensados, los diferentes instrumentos manifestaron su protagonismo en el momento demandado, con justa precisión. Así, resultaron espléndidas las aterciopeladas intervenciones de los cellos en la *Sarabande* al igual que las violas en la virtuosística escritura del *Rigodón*. Y en cuanto a lo expresivo, modélica resultó la



ANDRÉS CRUZ

La Oslo Camerata, durante su actuación la noche del miércoles en el Auditorio.

tersura del *Aria*, más intensa que lírica, frente al brillante aire cortesano de la *Gavotta*. Pero, quizá lo más sorprendente fuese la espontánea naturalidad de la interpretación, que se produjo sin necesidad de poco oportunas transcendencias.

Otro de los atractivos vino dado por la oportunidad de contar con un solista tan infrecuente como es el trombón. Christian Lindberg es, sin duda, un auténtico virtuoso en su instrumento del que se presenta como absoluto conocedor. Con una afinación exce-

lente y marcado poderío, hizo gala de un sonido brillante y bien coloreado, incluso en pasajes de agilidades temibles, como bien demostró en Telemann. Su obra *Arabenne*, está concebida a medida del lucimiento del intérprete, ya explota al máximo las posibilidades del instrumento, que abarcan desde lo humorístico a lo heroico, sin dejar atrás lo doliente. Obviamente, la contundencia y brillantez del trombón desequilibró la compensación sonora respecto a la cuerda, pero el entusiasmo de los músicos no disminuyó ni un

ápice. Lindberg, a modo de *bis*, ofreció una *performance* en la que dio cuenta, además, de sus notables capacidades histriónicas.

Cerró el concierto una lozana y vibrante versión de la *Serenata* de Dvořák, en una línea muy próxima en cuanto a fraseo y cuidado de los planos, a la desplegada en Grieg. Encantador programa y excelente realización de un concierto que hizo las delicias de los asistentes, que si no numerosos, sí que se manifestaron calurosos en su acogida a la entusiasta Camerata de Oslo.

# Lindberg recalls his friend Takemitsu

KIOI SINFONIETTA TOKYO  
Kioi Hall, Tokyo, Feb. 7

By Yukiko Kishinami  
Daily Yomiuri Staff Writer

**E**very now and then, the arrival of one gifted musician can shift the axis of the musical sphere, if only a little. For example, since Swedish virtuoso trombone soloist Christian Lindberg, perhaps the only musician of his kind, came on the scene in the mid-1980s, more than 50 composers have written works especially for him, including 69 trombone concertos. Thus a substantial solo repertoire has been created for an instrument that was hardly regarded as suitable for solo performances until then.

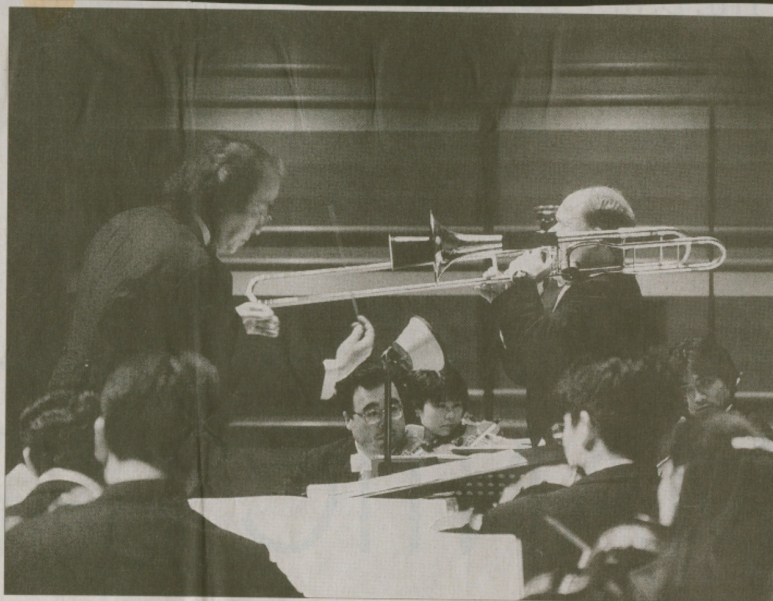
On Feb. 7, Lindberg launched into the busy schedule of his second visit to Japan with a concert devoted to works by Toru Takemitsu (1930-96), with the Kioi Sinfonietta Tokyo (KST) under the baton of its music adviser and principal conductor, Tadaaki Otaka, at Kioi Hall in Tokyo.

The highlight of the program, which featured six of Takemitsu's major works, came at the end of the first half, with *Fantasma/Cantos II* (1994), which is actually dedicated to Lindberg.

The work, whose title means a fantasy and a song, has a typically neo-impressionist, dreamlike texture and a certain feel of deceptive tonality that Takemitsu opted for in his final years. Structurally, it is one of the composer's musical versions of the "go-around" style Japanese garden—you walk along a meandering path, find odd trees or rocks here and there, stop to contemplate for a while and finally come back to the starting point.

Using three different mute cones, Lindberg produced richly colorful sonority ranging from a warm, hornlike sound to the bright, stringent notes of a jazz trumpet. The mid-work cadenza, expressive and dignified at first, grew so achingly urgent toward the end that it seemed as if his solo drew the orchestra back into action.

On listening to the work's premiere, Lindberg's rendition reportedly reminded Takemitsu of Dixieland jazz trombone player Jack Teagarden. Incidentally, it was actually Teagarden who inspired Lindberg to take up the instrument at the rather late age of 17 after a spell



Lindberg plays with the Kioi Sinfonietta Tokyo conducted by Otaka.

as a rock drummer and then a trumpeter.

Lindberg said after the concert that, when he first received the work's score from Takemitsu in 1994, he was taken aback by its beauty.

"There was something very simple about it, which I felt was incredible," he said. "I always had a wish that some composer would bring out just this thing for the trombone, with simple, beautiful and caring lines."

Recalling fondly the first time he met Takemitsu in person, in Minneapolis, Minn., Lindberg spoke of how they discovered a shared interest—the Beatles. They talked and talked about the Fab Four, until about 2:30 a.m. On a different occasion, Takemitsu let Lindberg have a glimpse of some jazz compositions he wrote for fun, which have yet to be performed.

The evening's program began with *Requiem for Strings* (1957), Takemitsu's first work for an orchestra, though only the strings. It was a fitting start in two ways because the requiem, which was acclaimed by Stravinsky, launched Takemitsu's international career and because the concert took place almost exactly four years after Takemitsu's death. The work starts quietly and after a deep-toned viola solo grows more stirring. Muted overtones on the strings at times created an otherworldly atmosphere.

The other works covered most of the composer's favorite subjects—trees in *Tree Line* (1994), dreams in

*Fantasma/Cantos II*, the sea in *Archipelago S* (1993), rain in *Rain Coming* (1982) and wind in *How Slow the Wind* (1991), which was inspired by a short poem by Emily Dickinson.

Otaka's conducting was assured and filled with deep understanding of the scores on the whole, although occasionally there were phrases that sounded a tinge too rigid and punctual. Before most of the pieces, he appeared together with the KST, not after the members had already taken their seats, which said much about the affinity between the conductor and the chamber orchestra. Famed for its ensemble, the KST also presented some marvelous solo performances including the purposely out-of-tune harp and the off-stage oboe in *Tree Line* and the meditative alto flute in *Rain Coming*.

\* \* \*

Christian Lindberg will give a recital on Feb. 11 at Katsushika Symphony Hills Mozart Hall near Aoto Station on the Keisei Line in Tokyo (03-5670-2233). He will join organist Gunnar Idenstam on Feb. 14 at Suntory Hall in Akasaka, Tokyo (03-3584-9999). At 7 p.m. on Feb. 16, Lindberg will play his *Mandrake in the Corner* and Mozart's *Trombone Concerto* with the Royal Chamber Orchestra to be conducted by Shunsaku Tsutsumi, at Kioi Hall near JR Yotsuya Station in Tokyo (03-5443-5031).



# Svenske Christian bland legenderna

**Trombonisten en av de främsta brassmusikerna**



## 1900-talets främsta brassmusiker:

1. Maurice Andre.
2. Louis Armstrong.
3. Wynton Marsalis.
4. Arnold Jacobs.
5. Miles Davis.
6. Adolphe Herseth.
7. Dennis Brain.
8. Dizzy Gillespie.
9. Christian Lindberg.
10. Philip Jones.
11. Maynard Ferguson.
12. Hermann Baumann.

Listan är framröstad av tidningen Brass Bulletins läsare och redovisas i det senaste numret.

**"INTE ILLA", kommenterar trombonisten Christian Lindberg niondeplatsen på listan "1900-talets främsta brassmusiker". "Det är kul att vara den enda trombonisten", menar han.**

Foto: JAN COLLSIÖ

**NAMN:** Christian Lindberg. **ÅLDER:** 42 år. **FAMILJ:** Fru och fyra barn. **BOR:** Lägenhet i Stockholm. **DRIVKRAFT:** "Att stå på scenen och känna kontroll över musikens väsen. Det är gudomligt." **AKTUELL:** Utnämnd till 1900-talets nionde främsta brassmusiker.



Louis Armstrong (vänster) och Miles Davis (höger) återfinns på listan över 1900-talets främsta brassmusiker. Armstrong blev tvåa, Davis femma och Christian Lindberg nia.

Av LENA LINDEHAG

**Elva legender och en okänd svensk.**

Christian Lindberg är 1900-talets nionde främsta brassmusiker.

– Det är inte illa, säger världens enda trombonsolist om sin listplacering.

Listan över brassmusiker har röstats fram av drygt 4 000 av tidningen Brass Bulletins läsare. På nionde plats finns ett svenskt namn, Christian Lindberg.

– Det som gör mig mest glad är att få vara med bland gamla stötar som redan har dött. Sedan är det kul att vara den ende trombonisten på listan.

När Christian Lindberg ger en konsert i Tokyo får han skriva autografer åt tusentals fans. Här i Sverige är det knappt någon som känner igenom honom.

– Det är lite märkligt. Men det kanske beror på att jag har valt att hålla mig undan rampljuset.

## Tröttnar aldrig

En gång när Christian Lindberg uppträdde på Skansen i Stockholm frågade allsångsledaren Lasse Berghagen om han hade gjort någon skiva.

– Jag svarade att jag hade gjort 54 stycken.

I dag har det hunnit bli 56 album. Det senaste, som släpptes i mars, heter "Los Bandidos". Han är den enda trombonsolisten i världen och ger 100 konserter per år.

– Jag tröttnar aldrig på att spela. Det finns hela tiden mer att lära. Man kan bli precis hur bra som helst, säger Christian Lindberg som också skriver egen musik.

Den som vill boka Christian Lindberg gör klokt i att ringa nu.

– Mina almanacka är fullbokad i två år framåt, berättar han.

lena.lindehag@expressen.se

# Bravour, Pathos und Ausdruckskraft

Zwei Kosakenführer und zwei Freunde lieferten das Programmkorsett.

■ VON ERNST NAREDI-RAINER

Als legendärer Geiger, der Schüler des berühmten Virtuosen Louis Spohr und Lehrer des ebenso bedeutenden Geigers Joseph Joachim war und nicht zuletzt als Widmungsträger des e-Moll-Konzerts von Felix Mendelssohn Bartholdy mag Ferdinand David (1810 bis 1873) manchem Musikfreund ein Begriff sein. Sein Ruhm als Komponist hat die Zeiten allerdings nicht überdauert. Angesichts der nicht gerade üppigen Auswahl an Posaunenkonzerten zwischen Wagenseil, Tomasi und

Martin nutzt der schwedische Posaunenvirtuose Christian Lindberg (42) das 1837 komponierte Es-Dur-Concertino Davids als mit einer ausladenden Kadenz angereichertes Vehikel, um mit seiner instrumentalen Bravour zu verblüffen. Das glückte ihm auch bei seinen drei Auftritten im Grazer Stephaniensaal, wo zuvor, um die geringe Substanz dieses Konzerts zu kaschieren, mit der 1839 komponierten „Ruy Blas“-Ouvertüre des David-Freundes Felix Mendelssohn Bartholdy ein Werk erklang, dem sogar sein Autor sehr skeptisch gegenübergestanden war.

Agierte das Grazer Philharmonische Orchester hier ziemlich grobschlächtig, so glückten ihm (beim Musikvereinskonzert am Montag) nach der Pause beeindruckende musikalische Porträts zweier Kosakenführer. Bei Franz Liszts symphonischer Dichtung „Mazeppa“ ließ Wolfgang Božić zwar im schmetternden Pathos schwelgen, in der symphonischen Rhapsodie „Taras Bulba“ von Leoš Janáček aber fand das mit diesem Komponisten von der Oper her sehr vertraute Orchester zu differenzierter Klangkultur und emotionsgeladener Ausdruckskraft.

Uwe Feilke

17. IV. 2000

# WANDERER SPREADS THE TROMBONE GOSPEL

**CHRISTIAN Lindberg** exploded into the reception room of the BBC's Maida Vale studio as if propelled by a cannon. He had just been rehearsing his latest commission - *Solo* by Luciano Berio - with the BBC Symphony Orchestra, conducted by Jukka-Pekka Saraste, in preparation for a Promenade Concert at the Royal Albert Hall. Clearly the adrenalin was running high but he was ready to talk.

He tells an incredible story with enthusiasm but in a manner that suggests he believes it shouldn't be so incredible. The conversation is punctuated by a great deal of laughter and he makes very good company. In fact, you warm to his presence within seconds and become increasingly aware that he is a remarkable man in more ways than one.

For sure he is a uniquely brilliant virtuoso trombonist and he was recently described in *The Times* as 'hilarious, often outrageous and always artful'. Most people remember him as the leather-clad trombonist in Jan Sandstrom's *Motorbike Concerto*.

One of his biographers notes that he was born in Stockholm into an artistic family but only started playing the trombone at the age of 17.

However, his passion for music started when he first heard the Beatles at age six. "I became a Beatle maniac. I still am."

Ringo Starr grabbed the lion's share of his musical horizon and so he had a go at the drums and played in a wind band but, "I didn't like it and stopped. I then tried some piano and some cello but never got into it. I was more interested in basketball.

"When I was 13 I played in a brass band for six months and loved it, especially when we played Edward Gregson's music. But I still preferred basketball.

"But when I was 17 I took a liking for Dixieland and wanted to play it so I took up the trombone." Within two years he was playing in the Royal Stockholm Opera Orchestra but he only stayed with them for one year.

"I had to decide what I wanted to do as a career. One option was to leave music and become a lawyer. The other was to follow music as a profession but on my own. I didn't want a career in an orchestra or as a teacher. I wanted to be a soloist on the trombone.

"So I studied intensely for five years, which included a lot of research. The study was both academic and practical. I would often practice my trombone for more than eight hours a day making my embouchure strong so I wouldn't be tired at the end of a two-hour recital. There is a very big difference when it comes to stamina from playing in an orchestra and being a soloist.

"By the time I was 25 it would have been easy for me to get a job in an orchestra but, although I realised being a soloist was going to be more difficult, I thought it was worth having a go."

In a recent international ballot for *The Brass Bulletin*, Christian Lindberg was listed as one of the 10 greatest brass players of the 20th century, the only trombonist in a group which included Louis Armstrong, Miles Davis and Dennis Brain. And it is worth remembering that not even Dennis Brain was prepared to

**ALAN JENKINS**  
*spends a fascinating afternoon with Christian Lindberg recently voted one of the top ten brass players of the 20th Century*



put his trust in solo work but played with orchestras right up until he died in a car crash in 1957. While this is clearly not a criticism of Dennis Brain, because there is so much wonderful music written for the French horn in the orchestra, it does underline the risk the basketball player from Sweden was taking when he launched out on a solo career on the much more unfashionable trombone.

"I discovered that if you look carefully you find there are more works for solo trombone than at first seems likely. I travel a lot and I quickly discovered that trombonists in different countries all have their own 'three' solos, but in each country the 'three' solos are all different. I just took them all. I think trombonists underestimate the strength of the repertoire.

"Of course it was hard work at first because composers who have never heard of you are reluctant to write music for an unknown trombone soloist. But I am stubborn by nature, which I needed to be if I was to have a successful solo career on the trombone. Another problem I ran into was with some of the older trombone repertoire. Pieces that are seldom played suffer from poor orchestral material and I so I had to re-orchestrate a lot of music."

A measure of Christian Lindberg's phenomenal success can be gauged from the fact that he has been responsible for a staggering 73 new commissions for the trombone.

"Naturally, as I became better known it was easier for me to persuade great composers to write music for me." To underline the fact, in October he will give the world premiere of a concerto by Mark-Anthony Turnage, commissioned for the 70th birthday concert of the BBC Symphony Orchestra, conducted by Leonard Slatkin. "The good thing about this piece was that the composer said he would only accept the commission if he could write it for me."

This is not surprising, for the list of composers who have written music for Christian Lindberg contains the names of people who are amongst the giants of late 20th Century music, such as Schnittke, Xenakis, Part, Takemitsu, and Sandström.

Luciano Berio, for example, was so inspired by Christian Lindberg's artistry that in his opera, *La Cronaca de Luogo*, he created the role of the 13th Century prophet Abulafia especially for him. In the opera he gets to play a series of 'garden implements', pipes, tubes, water sprinklers and he sings in Hebrew. Is



## Un nonconformist pur sânge

CHRISTIAN LINDBERG, suedez, este un virtuoz al trombonului în muzica de factură cultă, considerat azi cel mai bun din lume, așezat în rândul legendarilor Armstrong, Miles Davis, Dennis Brain. Susține peste 130 de concerte pe an preuitându-i în lume. Pentru el s-au compus în ultima vreme 75 de concerte, unele semnate de celebrii ca Luciano Berio, Takemitsu, Sandström. Lindberg însuși compune, „Mandrake”-ul său se cântă în foarte multe locuri. Predă cursuri de măiestrie, dirijează și, de curând, i s-a propus să preia conducerea unui important festival de muzică din Elveția. Duce o viață sportivă, are patru copii, o

peninsulă în Suedia, este o structură plină de lumină și forță, care-i permite să desfășoare o activitate atât de intensă. Pe scenă nu apare în frac, ci în pantaloni negri de piele și cămăși negre, garnisite cu câte o boabă de cristal. Un nonconformist pur sânge, cu enorm succes la public. Cu atât mai interesant de aflat cum gândeste acest star despre muzica zilelor noastre.

„Ce se întâmplă azi își are rădăcinile în ideea fatală că o muzică genială n-are nevoie să placă decât „supereitelor”, idee pornită de la Alban Berg, Schönberg și de la Ateliera de la Darmstadt. Asta în timp ce muzica pop, muzica Beatles a ținut din capul locului și a reușit să intereseze milioane de oameni. A reușit pentru că a ținut cont de oameni și de acțiunile lor nevoie de comunicare. Dacă o muzică e de neînțeles, ce poate ea să comunice milioanele de potențiali ascultători? La început, cântam și eu foarte multă muzică contemporană, riguros cultă în frac! Dar tot mai mulți prieteni din diferite țări au început să întrebe: de ce cântă atâtă muzică lipsită de viață, înumană? E ca și cum ai vorbi în japoneză, deși știi că nimeni nu te înțelege. Și știi de ce în frac? Cântă muzica zilelor noastre, îmbracă-te ca noi! Mai puș pe gânduri observațiile lor. Secolele trecute am avut blana, apoi a venit pianul. Azi avem sintetizatorul și o mulțime

de posibilități de comunicare artistică prin folosirea uriașelor performanțe tehnologice. Așa cum este ea acum, opera este aproape moartă. Doar noile tehnologii îi vor revigora trupul (n.n. - este tocmai ceea ce au început să facă Domingo și Kent Nagano la Opera din Los Angeles.) Rock-ul utilizează orice novitate tehnică. Prin neutilizarea tehnologiilor moderne, arta cultă pierde teren. Mă e ceva: ce e rău în faptul că unii compozitori, foarte buni, scriu musical-uri, adică ceva ce este menit să intre în comunicare cu milioane de oameni? Să-I luăm pe Stockhausen: are lucrări minunate, dar unele dintre ele parcă se adresează unor „supraoameni”. Ei bine, eu numesc acest tip de muzică cultă „superelectistă” o muzică „superelectistă”. Vă sochează sintagma? Muzica stalinistă s-a scris din dictatul unui clan în numele unei ideologii. Muzica „superelectistă”, ermetică, de azi, se scrie și ea din dictatul unui clan subțire pentru un strat social la fel de subțire... Case de discuri precum EMI, „Deutsche Grammophon” au saturat piața cu un repertoriu gen Brahms, Ciaikovski și CD-urile acestora zac în magazine. În schimb, o casă de discuri ca BIS oferă și vinde foarte bine altceva: muzică nouă cultă, care se înțelege și dă satisfacție ca și Brahms. Oricum, dacă vezi că o muzică nu se înțelege, nu place, se cântă cu săli goale, merită să analizezi: 1) N-a scris compozitorul în limbajul care se înțelege? 2) N-a lucrat bine dirijorul/interpretul?

3) Cumva modul de prezentare ori chiar ținuta scenică îndepărtează? Sau poate că publicului trebuie să i se dea posibilitatea să asculte de două-trei ori aceeași muzică spre a putea să-și descodeze mesajul. Muzica poate aproape totul. Să fim deschiși, să comunicăm cu cei cărora ne adresăm. Nu ca un Brian Farnough, care face un soi de mitologie matematică, imposibil de cântat. Un Sandström, un Türgeme, un Berio, Ligeti, Xenakis și alții simt muzica și lucrul acesta este apoi retrăit de milioane de „ascultători”. Fără să știu eu să adaug, cântată așa cum face Christian Lindberg, care ridică sălile în picioare, indiferent de vârstă, cum am putut vedea, „pe viu”, în cinci săli de concerte din Israel. ■

Correspondență din Israel de la Corina Jiva

## Trombonist Lindberg is haast een circusattractie

Concert door het Gelders Orkest o.l.v. Lawrence Renes, m.m.v. Christian Lindberg (trombone). Programma: werken Adams, David, Sandström, Sjostakovitsj. Gehoord: 25/1 De Vereniging NIJMEGEN. Herhaling: vanavond Musis Sacrum ARNHEM. Uitzending op Radio 4: 30/1 om 20.00 uur.

Echte hilariteit tijdens een concert van een symfonie-orkest maak je zelden mee. Het gebeurde gisteravond. De ontwapenende vrolijkheid was te danken aan 'trombonefenomeen' Christian Lindberg. Deze Zweed is op zijn instrument een alleskunner. Dat straalt ook van zijn gezicht af. Bij de twee verschillende werken die hij met Het Gelders Orkest speelde, was dat overduidelijk te merken. Hij kwam het podium op als een gladiator: 'Hier ben ik'. En dat geeft het publiek meteen de mogelijkheid zich met zo iemand te identificeren.

Lindberg is door zijn uitbundige persoonlijkheid precies de juiste figuur om het tromboneconcert van Jan Sandstrom te spelen. Het is geen gewoon concert voor schuifrompet en orkest, maar het is een verklanking van de avonturen van Don Quichot. Nou, dat was aan Christian Lindberg goed besteed. Want hij speelt niet alleen, hij is één met de figuur Don Quichot.

Zijn instrument wordt een wapen waarmee hij op de grond kan stampen, en een zwaard waarmee hij zich doorboort. Kortom Lindberg is een performer, die bijna 30 minuten lang de zaal liet grijnzen met fenomenaal spel. Op het laatst zag het publiek een in ondergoed spelende man, die aan het einde van dit tromboneconcert amechtig in elkaar zakt op het podium. Dirigent Lawrence Renes stond ook af en toe te dansen; het werkt kennelijk aanstekelijk, zo'n solist.

Lindberg was ook goed op dreef in het concertino van Ferdinand

werkte verbijsterend. Vooral die sobere klank van de koperblazers, en de klagende cello-sollos waren indrukwekkende voorbeelden van het hoge niveau van het orkestspel.

De 'Chairman dances' van John Adams vormde de rusteloze opmaat van dit concert. Renes heeft blijkbaar wat met Adams. Vorig seizoen bracht hij een monumentale weergave van de 'Harmonielehre' en ook deze dansen waren leuk om naar te luisteren. Dat de nieuwe directeur van HGO ook Adams heet zal wel toeval zijn.

PAUL VERGEEST

David, een tijdgenoot van Schumann, die de trombone als 'romantisch' instrument heeft ontdekt. Lindberg kon ook hier volop pralen met zijn gouden toon, die hij van fluisterzacht tot orkaansterkte liet aanzwellen.

Na de pauze ging het veel serieuzer toe want op de lesenaar stond de vijftiende symfonie van Sjostakovitsj. Niet allen zijn laatste symfonie maar ook een samenvatting van zijn veelzijdige oeuvre. Vrolijkheid en diepe ernst gaan hier hand in hand, en was het eerste deel nog niet helemaal evenwichtig, de intensiteit van het langzame deel

## トロンボーンは理想のソロ楽器 常に新しい領域に挑戦したい

### 来日中のリンドバーグに聞く

超絶の技巧をうたわれ「トロンボーンのパガニーニ」の異名をとるクリスチャン・リンドバーグが来日公演中だ。多くの作曲家が彼のために曲を書き、アンサンブルで用いられることが多い楽器の、数少ないソリストとして世界中を飛び回る。日本では、トロンボーンでモーツァルトのホルン協奏曲を吹いたCD「ホルン」でモーツァルトのホルン協奏曲を吹いたCD「ホルン」が発売されたばかり。「常に新しい領域に挑戦したい」と語るリンドバーグに聞いた。

公式ホームページには三枚の写真が並んでいる。黒服でトロンボーンを手にした「表向き」の姿、Tシャツ一枚で「本格的な」姿、手をつけて猿とにらめっこしている写真には「新設されたマレーシアフイルハーモニー管弦楽団との共演を機に、親類を訪ねる」とある。

「舞台では自分のすべてを表現しなければいけない。でも、仮面をかぶったままで、聴衆と本音のコミュニケーションはとれない。そういう笑顔を、実績の裏書きがある。ソリストになって十五年あまりで、彼のために作られた協奏曲が六十五曲以上、小品はその倍あるという。ペリオ、クセナシス、シュニトケらが彼に作品をささげた。七、八の曲には、紀尾井シンフォニエッタの定

期演奏会で、武満徹が書いてくれた「ファンタスマン・カンツォーニ」を吹いた。自身、トロンボーンは「理想的なソロ楽器」だと考えている。「音量も音色も幅広いから、余裕をもって変化をつけられる。たとえばバイオリンの場合、大きなホルンの最後で、細かいニュアンスまで聞き取れるだろうか」とはいえ、古典作品にはトロンボーンのために書かれた曲は多くないだけに、演奏するのは現代曲中心になる。演劇色の強い曲や、楽器で床をたたく曲もある。

「広いフィールドで感性を表現できるのは、楽しいことです。二十世紀の人々が今世界を振り回って、「トロンボーンがいい曲がたくさん書かれた」と評価してくれるといいですね」



「娘の友人が、ホームページを作ってくれた」と語るリンドバーグ＝東京都内で

# Fenomenalt, Lindberg!

## Konsert

Malmö Konserthus 14 september  
MSO; dir Stefan Solyom, sol  
Christian Lindberg

● Christian Lindberg lär ha fört ett sjuttioal (!) trombonkonserter till dopet. I torsdags blev det ytterligare en, när han tillsammans med Stefan Solyom och MSO uruppförde Anders Eliassons trombonkoncert. I den fullkomligt oöver-skådliga skog av virtuosa basunmusik, som skrivits för Christian Lindberg, hör nog detta verk till de musikaliskt mest substansiella.

Konserten börjar i orkestern med dovt elegiska ackord, som samtidigt för tankarna till både Schönberg och Sibelius. Ur detta orkesterförspel stiger en ännu vemodigare, sångbar melodi i solotrombonen, och musiken utvecklar sedan alltmer energi, tills solis-

ten har att forma sådana där rasande snabba men distinkta rytmiskt-melodiska figurer, som ingen annan än Christian Lindberg kan åstadkomma på en trombon.

Den orkestrala väven är hela tiden utomordentligt tät, och raffinerat leds ibland klanger från ett horn eller en klarinett över till solisten och tillbaka igen. Mot slutet återgår musiken till en lugnare puls och de kantabla melodiska linjerna i trombonen återkommer, men nu är vemodet borta, och konserten slutar i ett vackert ljus.

Anders Eliasson liksom den fenomenale Christian Lindberg hylades efteråt av den fulltaliga publiken, och det fanns det alltså goda skäl till.

### Mozartproblem

Den unge Stefan Solyom inledde konserten med att leda orkestern i Mozarts Haffner-symfoni, och det

var en demonstration av hur märkvärdigt svårt det är för unga oerfarna musiker att lyckas med Mozart. Den nödvändiga energin i själva upptakten saknades och därmed närmast havererade hela första satsen; frasering och utformning av teman och figurer fick aldrig tillräcklig profil, och rytmen var oskäppt. Andra satsen var lika vag i konturerna och först i finalen började musiken leva, men det var så dags då.

Rivigare och samtidigt mer poetiskt differentierat utföll Dvoraks alltid lika älskansvärda åttonde symfoni, även om Solyom ännu inte riktigt funnit hur han ska locka fram den smekamt dansanta rytmen i tredje satsen eller finna den exakt rätta balansen mellan orkestrens delar i de mer furiantiska utbrotten.

LENNART BROMANDER



↑國家音樂廳開幕以來難得出現長號獨奏，今晚森伯格將演出。  
上揚唱片／提供

### 《國際藝聞》

## 逝世150年 竟有新作品問世 孟德爾頌未完成協奏曲首演

【美聯社萊比錫三十日電】孟德爾頌過世雖已一百五十年，並不表示他從此以後不再有新的作品問世。

他生前未完成的一首鋼琴協奏曲，被美國音樂教授陶德於牛津大學的一個圖書館發現並修飾後，三十日將由馬許指揮萊比錫布商大廈管絃樂團做世

界首演。孟德爾頌曾於十九世紀中期擔任這支管絃樂團的音樂總監。

鋼琴協奏曲通常有三個樂章，但孟德爾頌去世時，「第三鋼琴協奏曲」只完成前兩個樂章，而且只有部分譜寫成管絃樂曲。後來他顯然是為了作世界著名的E小調小提琴協奏曲而將這首樂曲擱置一旁。陶德費時多年才完成這首樂曲的演奏版。

受邀在今年的孟德爾頌節中指揮演奏這首協奏曲的馬許說，他最初對這首十二分鐘的樂曲還有所持疑，但讀完樂譜後，已深深為之著迷。

荷蘭梵谷美術館  
首席專家曾認可  
日本安田公司說  
‘向日葵’是真跡

**OGB-Abonnementskonzert: POSAUNIST CHRISTIAN LINDBERG**

# Grossartiger Solist und Komponist

*Im 7. OGB-Abokonzert spielte das Bieler Symphonieorchester mit Marc Tardue vier recht gegensätzliche Werke. Markantes Ereignis war der Auftritt des schwedischen Posaunisten Christian Lindberg.*

■ DANIEL ANDRES

Christian Lindberg hat eine erstaunliche Karriere hinter sich. Mit siebzehn soll er das Posaunenspiel angefangen haben und mit neunzehn sass er schon im Orchester der königlichen Oper in Stockholm. Wenn das kein Senkrechtstart ist. Aber das genügte ihm nicht, denn mit zwanzig trat er aus dem Orchester aus, widmete sich der Weiterbildung und schliesslich einer Solistenkarriere. Diese führte ihn nun auch nach Biel und zwar nebst dem Posaunenkonzert von Ferdinand David mit einer Eigenkomposition. Und diese war wohl auch das Werk, welches das Publikum an diesem Abend im Centre CTS am meisten mitriss.

## «Mandrake»

Das Stück «Mandrake in the Corner» benützt verschiedene Stilmittel neuerer Musik, es hat einen tonalen Hintergrund, setzt sich aber auch abschnittsweise darüber hinweg, die Harmonik handhabt komplexe, freie Akkordgebilde, die sich auch gelegentlich an Jazzharmonik orientieren, ebenso die Rhythmik, die zwischen freischwebend und – im letzten Teil – Latinorhythmen schwingt. Der Posaunenpart ist selbstverständlich dem Ausnahmeköner Lindberg auf den Leib



**Der Posaunist Christian Lindberg: Im Mittelpunkt des 7. OGB-Abonnementskonzertes.**

Bild: zvg

geschrieben und hat ausserordentlich virtuose Passagen, aber zwischendurch – vor allem im zweiten Satz – melodisch süffige, balladeske Partien. Das Orchester ist ebenfalls sehr wirkungsvoll eingesetzt, und bei der Klang-

fülle, welche die Posaune entfalten kann, braucht der Komponist beim Einsatz des orchestereigenen Blechs kaum Rücksicht zu nehmen. Das alles kam sehr effektiv herüber, und man darf füglich sagen, dass der Interpret

Lindberg das Werk des Komponisten Lindberg kongenial überbracht hat.

## Ferdinand David

Schönes Posaunenspiel auch im Konzert des deutschen Ro-

mantikers Ferdinand David, besser bekannt als Geiger, der das Violinkonzert von Mendelssohn zur Uraufführung gebracht hat. Von ihm hat ironischerweise ausschliesslich das Posaunenkonzert im Konzertsaal überlebt, aber wohl auch nur, weil die konzertante Literatur für Posaune so rar ist. Aber Lindberg spielte das Werk mit edlem Ton, Agilität und schier unerschöpflichem Atem.



– du répertoire reporté et pendant se concentrent leur métier habituel, ce qui ser de disques de Hovhan Boccherini, mais pas d'un Beethoven! Il n'en reste p SACT d'œuvres pour la pl Takemitsu est fascinant p richesse ses coloris de co pour cordes de 1957 est s