



Mahler och motorcykel

■ ■ ■ Mahlersjuan var en utmärkt koppling till den sprillans nya trombonkonsert av Jan Sandström, som uppfördes med stor publikframgång i Berwaldhallen. Verket, beställt av Rikskonsserter, är i hög grad inspirerat av solisten Christian Lindberg som här fått ett verkligt paradnummer.

Trombonens visuella och komiska möjligheter jämte dess machokaraktär (det är svårt, dock inte omöjligt, att tänka sig en kvinnlig solist i den här konserten) har Sandström rättframt utnyttjat till en regelrätt programmusik, som "handlar om" en motorcykelodysse och dess hjälte.

Det låter kul och det är kul, även om man struntar i satstitlar som "Gungflymusik med krokodilkören". Den här konserten skulle kunna ha blivit bara trombonistiska akrobatkonster mot en hollywoodsk orkesterbakgrund om det inte vore för det glada humör och den musikaliska pojkboksfantasi som fått löpa linan ut.

Musiklivet i det här landet är ju inte precis bortskämt med balla upptåg.

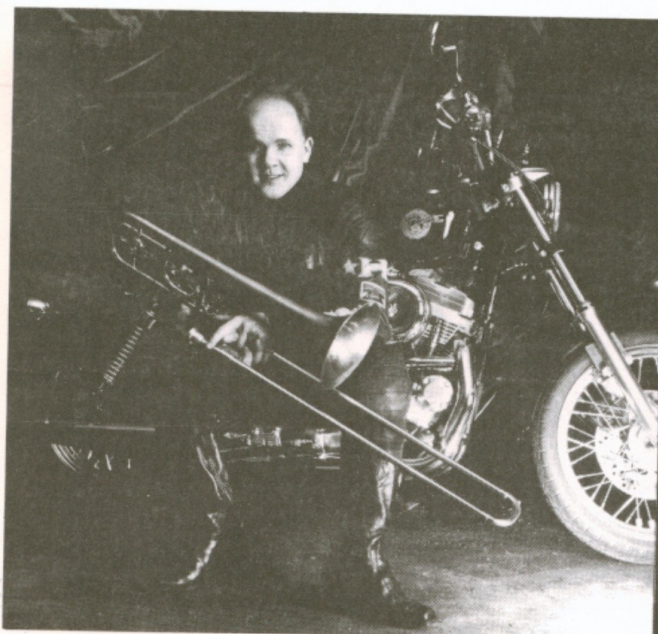
CAMILLA LUNDBERG

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HUDBASUN "ALBINONIS ADAGIO" LIGETIS PIANOETYDER



A SHORT RIDE ON A MOTORBIKE

ANDERS HILLBORG, REMO GIAZOTTO, PÄR LINDGREN, CARL MARIA VON WEBER,
GYÖRGY LIGETI, JAN SANDSTRÖM, ROBERT SCHUMANN, VITTORIO MONTI

CHRISTIAN LINDBERG
ROLAND PÖNTINEN

Symphony produces trombone theater

By **DAVID STABLER**
of The Oregonian staff

If the Oregon Symphony performed music of the day more often, Jan Sandström's "Motorbike Concerto" would not sound so weird. But given the orchestra's staid profile, Sandström's tour-de-force for trombone stood out like a Hell's Angels biker crashing a Tupperware party.

Christian Lindberg, the Swedish trombone virtuoso for whom Sandström wrote the 25-minute work, entered the stage at the Arlene Schnitzer Concert Hall Sunday in full dress leathers (red), and proceeded to perform a bit of trombone theater. James DePreist, the symphony's music director, conducted.

The piece depicts a motorcycle journey through various parts of the world — the Everglades, the French Provence mountains, Australia's outback — using motorcycle sounds as the unifying metaphor. It's an inventive piece, with interesting sound effects for the orchestra as well as the solo trombone, but it doesn't really hang together. The cadenza, for example, fell short as a bit of built-in drama, never going anywhere.

Far more interesting was Lindberg himself, who used the trombone as an extension of his body. He twirled in circles, he wrote in the air with it, he sang into it, he pointed it nobly to the heavens. He also played the bejabbers out of it. It's probably safe to say that he made sounds few in the room had heard before.

The audience not only seemed attentive, but gave him a partial standing ovation. OK, so Sandström isn't the next Mozart. At least we got

MUSIC REVIEW

Oregon Symphony

WHERE: Schnitzer Hall

REPEATS: 8 p.m. Mon, Tues

TICKETS: \$12.50-\$35 (228-1353)

to see the next Paganini.

The concert's second half featured another journey, Richard Strauss' gigantic "Alpine Symphony."

The "Alpine Symphony" from 1915 has all the rhetoric and assurance of Strauss' other tone poems ("Don Juan," "A Hero's Life"), but not the same melodic invention. Still, it has moments of grandeur and lofty beauty.

Speaking of brass, the piece calls for 109 players (24 more than usual, hired just for the performance), and the extra sound built up to terrifically noisy proportions. DePreist did little to temper the sound, which reached uncomfortable levels whenever the trumpets let loose.

For that alone, Sunday's performance must be judged only a modest success. But there were other faults. DePreist failed to relate all the parts to the whole. Often, the orchestra sounded as disjunct as if it were sightreading. Some crucial entrances were ragged; loud passages had no shape. The trumpets weren't having a good night, but the French horns were.

Ideally, the piece needs a virtuoso orchestra and a brilliant — not harsh — sonority. This performance fell short on both counts.

Trombonist gör succe som motorcykelhjälte

LONDON (FLT) När trombonisten Christian Lindberg som 20-åring ville satsa på en solokarriär var det ingen som trodde att han skulle lyckas. I dag är han en av världens bästa trombonister, som både spelar sig själv och publiken i trance under sina konserter.

Under motorcykelkonserten, som hade engelsk premiär under den skandinaviska kultur- och musikfestivalen i London, fick han sin trombon att låta precis som en motorcykel, fastän att han aldrig har kört själv.

Christian Lindberg började spela trombon som 17-åring, förebilden var Jack Teagarden, en världsberömd jazztrombo-

nist. När han var 20 bestämde han sig för att satsa på en solokarriär och vid 25 var han solist. I dag har 34-årige Christian Lindberg mellan 30 och 40 trombonkonserter på sin repertoar varje år.

– Alla trodde jag var galen som satsade på en solokarriär. Ingen trombonist hade gjort det tidigare.

Krasch mot bergvägg

Motorcykelkonserten är specialskriven för Christian Lindberg av kompositören Jan Sandström. Annars är det svårt att hitta konserter komponerade enbart för trombon.

– Det finns många bortglömda trombonkonserter. Och trombonen hamnar oftast längst ner i hierarkin i en orkester, efter dirigenter, solister och stråkar. Trombonen hade högre status på 1600-talet än den har i dag.

Christian Lindberg är dock på väg att höja trombonistens status. Motorcykelkonserten är det svenska moderna musikstycke som spelats mest utomlands de senaste två åren.

– Jag tycker att trombonen är det idealiska soloinstrumentet. Förr var salarna mycket mindre, men i dag har orkestrarna vuxit, vilket gör dem perfekta för trombonen.

Skådespelare

Motorcykelkonserten handlar om Christian Lindbergs resor runt omkring i världen. Han är hjälten som åker omkring på sin motorcykel i Florida, Japan, Australien och Frankrike.

Varför handlar då konserten om motorcyklar?

– Jag kör inte motorcykel själv, men har åkt en del. Trombonen liknar faktiskt en motorcykel, men det är egentli-

gen en bisak. Man kan säga att motorcykeln symboliserar något för vår tid, något kraftfullt.

Att en trombonkonsert kan vara otroligt ansträngande förstår man efter att ha sett Christian Lindbergs framträdande. Han gestikulerar vilt med trombonen och svänger då och då ett varv framför orkestern, allt under starka utrop.

– Det känns i hela kroppen när jag spelar och ofta faller jag helt i trance under konserten. Men efteråt kan jag känna mig väldigt tom.

Sandströms komposition kräver också att Christian Lindberg står på scenen iklädd skinnstall och boots. Men scenkläder är inget ovanligt för honom. I Berio's "Sequenza" var han utklädd till clown och i Rabes Beatlesbaserade konsert "All the lonely people" var han luffare.

– Jag tror att det visuella är viktigt för mig. Jag är nog lite av en skådespelare också, säger Christian funderasmt.

Proffsiga arrangörer

På sin turné i England har Christian Lindberg hunnit med tre världspremiärer på 14 dagar. Under den skandinaviska kultur- och musikfestivalen, som nyss avslutats i Barbican Centre, har han också spelat tillsammans med trumpetaren Håkan Hardenberger.

– Det är kul att spela här i England. Konsertarrangörerna är mycket mer proffsiga än i Sverige, där arrangemangen ofta kan vara urusla. Bästa landet är nog Japan, efter som de har de bästa salarna.

Pim Connheim

Under en 25 minuter lång trombonkonsert föreställer Christian Lindberg en motorcykelhjälte och får en trombon att låta precis som en brannmande motorcykel. Motorcykelkonserten hade engelsk premiär på Barbican Centre under den skandinaviska kultur- och musikfestivalen i London.



The fast slide to success



A YEAR into his first job as a professional musician, 20-year-old Christian Lindberg walked out of the Royal Stockholm Opera Orchestra and announced that he was going solo. Everyone said he was mad: no one had ever made a living as a solo trombonist — not only wasn't there any demand, there wasn't even any repertoire.

Lindberg set out to prove them wrong, and with a single-minded determination that seems a little surprising in a musical self-starter who took up drums at 10 out of love for the Beatles, toyed a bit with cello and trumpet during his teens, and only finally switched to trombone aged 17 in order to join the school dixieland band. "I was going to play trumpet," he recalls, "but they already had a trumpet player and they didn't have a trombonist, so..."

So he got hold of an instrument and began to teach himself to play — by listening to old records of the great jazz trombonist, Jack Teagarden. "He was a big idol for me at the time, and I began copying his solos by ear before I knew any of the positions." It was, Lindberg reckons, the best possible start, letting him learn for himself what the instrument could do before teachers began telling him what it couldn't.

After that, things began moving pretty fast. He turned pro after only a year at the Royal Swedish Academy of Music, and quickly found work in the opera house pit — "and quickly left it too," he laughs. "It was such a shock. I joined the orchestra with so many ideas about music and about all the feelings and all the excitement it can give — and instead I found myself counting endless bars of rests surrounded by a lot of frustrated, old musicians. The only time anyone noticed you was when you made a mistake."

So off he went. He decided to give himself five years in which to find that missing repertoire, master his instrument and develop the physical stamina necessary to carry off a solo career. He soon found that the lack of a repertoire was a bit of a myth: up until the 19th century, at any rate, the trombone was a popular solo instrument. There were plenty of sonatas from 17th-century Italy — "12 by Castello, for instance, and 12 by Frescobaldi" — while 18th-cen-



When the trombonist Christian Lindberg went solo, there was no repertoire, no jobs, no hope. Mark Pappenheim reports

tury Austria witnessed a heyday for the alto trombone, with concertos by both Leopold Mozart and Michael Haydn. But then, in the early 1800s, with the invention of the valve and the chromatic liberation of the rest of the brass band, the Romantics lost interest in the old slide trombone. "It was Beethoven who really killed off the trombone. He used it so rarely in his symphonies."

Now 34, and nine years into his solo career, Lindberg is as busy as ever resurrecting the forgotten repertoire of the trombone's pre-Romantic past, editing it for modern performance and occasionally even reclaiming it from other branches of the brass family (the Albrechtsberger concerto, for instance, had, until recently, been usurped by the horn). But he is equally busy building a repertoire for the future: some 30 pieces have already been written especially for him, with new concertos to come from Takemitsu, Xenakis and Schnittke.

Commissioning new works has its problems, however, the first being finding composers willing to write them. "These big composers are so busy, you know, with commissions stretching 20 or 30 years ahead. There's very small reason

for them to write a trombone concerto — a) because there are so few trombone soloists, so the piece won't get played very often, and b) because orchestras basically aren't interested in commissioning them." Lindberg's playing, however, usually proves an effective advocate: Xenakis, for example, had been holding out for over five years when Lindberg sent him his new recording of the composer's solo piece, *Keren*. Xenakis instantly agreed to do the concerto.

Yet even when composers have the will, they don't always know the way. After the instrument's 150-year silence, the knack of writing for it has largely been lost — "and all the instrumentation books are terrible — they really limit the whole idea of the trombone." Misconceptions abound — "that you can't move the slide quickly or that you can only use the natural slurs... crazy ideas that people learnt from the orchestration books". Ideally, Lindberg will be involved in any new piece from the start, to make sure the composer forgets all he has ever heard about the instrument. Jan Sandström's *Motorbike Concerto* is a perfect example of just such a collaboration. "I just told him: write whatever you feel, with

no limitations whatsoever — and then afterwards we correct the things that don't work."

Sandström had already settled on the basic idea of reflecting Lindberg's globetrotting life via three musical picture-postcards — of the Florida Everglades, Provençal mountains and Australian outback — when he got stuck. "He didn't have any idea how to give the piece shape. So we were just talking and fooling around when I played like a motorbike — and that was it." The composer realised he could make the motorbike his hero's means of global transport. "As he said: 'You just drive into the place, play the music, and when the music gets boring, you just drive on.' So he had no problem with form after that!" And it all ends in an almighty pile-up: "Of course! He couldn't find any other way out!"

En route, the soloist roars through an entire repertoire of special effects — from the bike's Doppler-effect crescendo-dimundo vroom-vroom-vrooms and flutter-tongued 16th-note gear-changes to the simultaneous singing-and-playing that recreates the sound of an Aboriginal didgeridoo. Yet, as Lindberg stresses, every sound is exactly scored in 4/4



Playing his part (left-right): Christian Lindberg in Rabe's *All the Lonely People*, Sandström's *Motorbike Concerto* and Berio's *Sequenza*

time and traditional notation.

Traditional though it looks on paper, however, it looks far from traditional in performance: for Sandström's score demands that the soloist wears biker's leathers. It is one of several scores to take advantage of Lindberg's natural, uninhibited platform manner by getting him to dress up and act as well as play: Berio's *Sequenza V*, written in memory of the clown Grock, finds him donning a red nose; Rabe's Beatles-based concerto, *All the Lonely People*, puts him in tramp's clothes; while, in Pär Lindgren's *Guggi Guggi*, he appears as a broken-down clockwork toy soldier, complete with key sticking out of his back.

Lindberg's repertoire of solo, concerto and ensemble pieces now stretches well into three figures, yet the frenetic pace with which his career began still shows no signs of slackening. On his current UK tour he will be presenting three world premieres in 14 days, starting at the Wigmore Hall tomorrow with Chris Sansom's Frank Zappa-inspired *Son of the Bebop Variations*, for trombone, trumpet (Hakan Hardenberger) and digital tape.

Given its prolonged silence, the solo trombone has a lot of catching up to do. Lindberg, though, is sure its time has come: "The solo instruments of the 20th century are no longer the piano and violin," he insists. "Big balls and big orchestras need bigger solo instruments. Now it's definitely percussion, trumpet and trombone."

And the message is clearly getting through. Two years ago he was asked to play at the Nobel Prize ceremony. "I was very proud," he declares, "because they only ever have singers. It was Kiri Te Kanawa one year, Ann Sophie von Otter the year before. But then they had two brass players, Hakan and me, which means our instruments have finally gained a position in this century."

Christian Lindberg plays the Sandström Concerto at the Barbican, 12 Nov. He also plays at the Wigmore Hall tomorrow 11.30am; at the RNCM, Manchester 21 Nov; and at Guildford Civic Hall 29 Nov. His recording of the Sandström, with works by Martin, Serecki and Bloch, is on *Trombone Odyssey* (BIS CD-538).

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FASHION



Look sharp!

Must classical musicians play in traditional garb? Hilary Alexander applauds as a youthful orchestra tunes in to a symphony of style

Must classical musicians play in traditional garb? Hilary Alexander applauds as a youthful orchestra tunes in to a symphony of style

THE CLARINETTIST looked like a young Mick Jagger, the soprano wore a catsuit and the violinist played in a plunge-neckline. The trombonist, who could have been mistaken for a courier delivering a parcel, revved up his instrument like a Harley-Davidson, while the conductor, in a multi-coloured waistcoat, presided over a sea of silk shirts, floral prints and black leggings.

However extraordinary it might sound, this was the BBC Scottish Symphony Orchestra, founded in 1935. An august body of generally traditional musicians who make up Scotland's most widely travelled and broadcast orchestra, the SSO is adding fashion to its repertoire in the Nineties.

Out went the brown handbag dumped by the side of the cello, the hastily ironed white "top" married to an unlikely black bottom half; consigned to an offstage role were the inevitable dinner jackets — all constricting collars and tight arm-pits. This concerto for music and *la mode* is bound to unseat traditionalists.

The BBC Scottish Symphony Orchestra joined 15 young soloists at the Glasgow Royal Concert Hall earlier this month to record "Soundbites", a new series of programmes hosted by the acclaimed 27-year-old Scottish percussionist Evelyn Glennie. At the controls of an arsenal of percussive weaponry, Evelyn takes over the stage with long, dark, curly hair flying, fingers and feet flashing.

The idea of the series, says producer Hilary Boulding, who read music at Oxford and played in the BBC Youth Orchestra, is to "drag classical music into

the 21st century". "Despite 'Pav' in the park and punk with Nigel Kennedy, the public perception is still that orchestras must dress in tails and boring black dresses," says Hilary. "Of course, it's not true."

Her solution was to devise a programme mixing Beethoven, Bernstein, Mozart, Messiaen, Scarlatti and Satie, interspersed with Erroll Garner blues and pieces played on the *ondes martenot*, a 1920s electronic "synthesiser" used in the soundtracks for the films *Ghostbusters*, *My Left Foot* and *Mad Max III*.

Stylist Jane Lomas added a roll-call of designers more

‘The public perception is still that orchestras must dress in tails and boring black dresses’

familiar on the catwalk than the concert stage. Loans from Workers for Freedom, Bruce Oldfield, Roland Klein, Jasper Conran, Betty Jackson and Benny Ong — all now feverishly preparing their new collections for next month's London Fashion Week — dressed the soloists; bulk orders from French Connection, Amazon and Pineapple clad the 90-strong orchestra.

Men wore black trousers with silk shirts; paprika for double-basses, brass and timpany; a mix of ink, sage and charcoal for the strings;

coffee bean for the woodwinds. The women chose between co-ordinated floral print dresses or shirts with black leggings. Jane's brief was to replace the "djs and ghastly taffeta ballgowns" with a modern image that would appeal to both musicians and audience without falling prey to the simplified Dvorak-in-denim "yoof" syndrome.

The problems of matching composers with high street couture did not stop with minor considerations of individual taste and colour. There were important, practical realities to consider, such as ensuring that shirts for the brass section had collars two sizes larger to accommodate inflated muscles, that double-bass players had oodles of arm room — ditto for cellists and leg room — and that no stray cuffs tangled in strings or metal buttons improvised odd notes on the score.

The soloists, all under 30 and all trail-blazers in the ready-to-hear video approach to the classics, gave the re-styling a standing ovation. Pianist Melvyn Tan freely admits he "hates tails", preferring to play in clothes by Issey Miyake, Yohji Yamamoto and Comme des Garçons, unless he is playing in front of the Queen. Conductor Martyn Brabbins said he had never realised how hot, heavy and constricting a dj was until he raised his baton wearing a loose-fitting silk shirt.

The orchestra has already packed the silk shirts for its next concert performance in the Shetlands.

□ "Soundbites", presented by Evelyn Glennie, a series of six concerts recorded before a live audience, begins on BBC2 Scotland on November 14.

Pictures by JON BELL
Glasgow Royal Concert Hall

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✈ musical honours with four British orchestras; the Barbican's resident London Symphony Orchestra, The City of Birmingham Symphony Orchestra, the English Chamber Orchestra and the BBC Symphony Orchestra.

The opening event is going to be spectacular indeed; Mariss Jansons will conduct the Oslo Philharmonic in a gala concert at the Barbican on 10 November before no fewer than six heads of state: two queens, two kings and two presi-

dents. Queen Elizabeth II will be there, along with Queen Margrethe of Denmark, King Carl Gustaf of Sweden, Madame Vigdis Finnbogadóttir, President of Iceland; Dr Mauno Koivisto, President of Finland; and King Harald of Norway.

While *Tender is the North* is far from being primarily a musical festival, music inevitably plays a major role, and there are going to be some unusual events. Simon Rattle and the ✈

Swedish trombonist Christian Lindberg.



PHOTO: COURTESY OF THE BARBICAN CENTRE



tionnelle carrière de trombone virtuose (il est le seul au monde à vivre exclusivement et «à plein-temps» de sa carrière de soliste) et pourquoi tant de compositeurs contemporains importants lui ont écrits de nouvelles oeuvres. J'ai réalisé cet article le 1^{er} juin 1995 à l'Hôtel Stardust.

Richard Baum: *Un des aspects les plus étonnants de votre personnage, c'est que vous ayez osé imaginer pouvoir réaliser une carrière à plein-temps comme trombone soliste. Comment cela vous est-il venu à l'esprit?*

Christian Lindberg: J'ai commencé à jouer du trombone à 17 ans. J'avais entendu Jack Teagarden et son jeu m'avait fasciné. J'ai travaillé d'arrache-pied et les choses, à partir de ce moment, ont vite accéléré. Deux ans plus tard je jouais dans un orchestre symphonique, sans pourtant y trouver mon bonheur tant cette condition me paraissait frustrante. Plus tard, j'ai bien sûr compris que certains pouvaient occuper un tel poste tout en préservant leur motivation et leur enthousiasme, mais hélas nombreux sont ceux pour qui c'est le contraire. A l'époque j'ai donc pris la décision d'arrêter l'orchestre à la fin de la saison et c'est là que je me suis mis au défi d'entreprendre une carrière de soliste. Je me suis accordé cinq

années (il est le seul au monde à vivre exclusivement et «à plein-temps» de sa carrière de soliste) et pourquoi tant de compositeurs contemporains importants lui ont écrits de nouvelles oeuvres. J'ai réalisé cet article le 1^{er} juin 1995 à l'Hôtel Stardust.

Richard Baum: *Einer der erstaunlichsten Aspekte Ihrer Persönlichkeit ist, dass Sie gewagt haben, eine Karriere als Posaunensolist zu führen. Wie kamen Sie dazu?*

Christian Lindberg: Ich begann mit 17 Jahren, Posaune zu blasen. Ich hatte Jack Teagarden gehört, und sein Spiel faszinierte mich. Dann habe ich hart gearbeitet und die Dinge gingen recht rasch. Zwei Jahre später spielte ich in einem Symphonieorchester, aber ich war dort nicht glücklich, denn dieser Stand erschien mir doch sehr frustrierend. Später habe ich natürlich begriffen, dass gewisse Musiker so eine Stelle durchaus bekleiden können und ihre Motivation und Spielfreude behalten, aber leider ist das Gegenteil viel häufiger. Damals beschloss ich, mit dem Orchester Ende der Saison aufzuhören, und so nahm ich die Herausforderung auf, eine Solistenlaufbahn zu beschreiten. Ich gab mir fünf Jahre Studium, um dies zu schaffen. Eine Art Dop-



trombone soloist unfolded and to learn how he inspired many of the 20th century's top composers to write works for him. I wrote the following interview on June 1st, 1995 at the Stardust Hotel.

Richard Baum: *Certainly one of the most fascinating aspects of your development as a trombone soloist is how you could even think of a career as a full-time soloist. How did it happen?*

Christian Lindberg: I started playing the trombone when I was 17. I heard Jack Teagarden and was fascinated by his playing. I worked very hard and everything from that point on moved quickly. In two years I was in a symphony orchestra, but I found the orchestra situation very frustrating and I reacted completely against it. Of course, later in my career, I've seen that it is possible to have that job and still be motivated and have musical enthusiasm, but in many cases, you see the opposite. So I made up my mind that after that year either I quit or I go for a solo career. I decided to give myself five years of study to see if this could happen. I practiced about eight hours a day and worked very systematically up until I was 25. I didn't do any orchestral jobs or gigs, or anything like that. Then I decided at 25, from now on I'm going to be a soloist.

med

Christian Lindberg är den förste trombonisten i historien som kan försörja sig som solist i seriösa sammanhang. Det har dock ingenting med genialitet eller läpparnas tjocklek att göra.

Släpigt släntrar han in på scenen i slitet rött skinnstall och långa cowboyboots. Trombonen glimmar gult i handen. Den som blundar kan föreställa sig att han trampar i gång en motorcykel. Men Christian Lindberg spelar bara på trombonen. Stycket, "A Short Ride on a Motorbike", är skrivet av tonsättaren Jan Sandström. De är vänner.

Lindberg och hans gyllene trombon har många vänner. Tonsättare världen över, i dag 35 till antalet, specialkomponerar verk åt honom. Somligt låter bra, annat ger öronskav. Det är modernt.

Har ni hört någon spela tre toner samtidigt i en trombon?

Han spänner läpparna på ett sådant sätt, att två toner lämnar hans gyllene trätt, samtidigt som han sjunger den tredje tonen ur mungipan.

Man lyssnar mer på öronen än på ögonen.

Moderna kompositörer nöjer sig inte alltid med noter på papper. I totalupplevelsen av ett verk ingår även trombonistens klädel. Den är så att säga komponerad i verket.

Därför köpte Lindberg det röda skinnstället i en second hand-butik i Gamla Stan. Men han har mer rekvisita. Ett stycke framförs strakbent stolnande runt scenen som en leksakssol-

Ny musik ska vara svår och obegriplig. Så lyder en svensk tradition. Om alltför mycket folk uppskattar ett verk, har komponisten varit spekulativ och insmickrande.

– Sverige är ett märkligt musikland. Här tror den stora massan att vi bara har en yrkesmässigt levande tonsättare och att det är Benny Andersson.

I den föreställningen levde även musikstuderande Lindberg tills han 1982 fick sig tillägnat ett verk för solotrombon, som han uruppförde på Cirkus i Stockholm.

"Basta" av Folke Rabe väckte stor entusiasm och tog död på hans egna fördomar. Modern musik kan kännas och locka knotttror, även i stora folkmassor.

Sedan dess har 12 år förflutit. Lindberg har spelat in 15 CD-skivor och är en av våra mest efterfrågade klassiska artister i utlandet.

Han blir arg om man säger tutar eller blåsar, av samma skäl som man inte ber violinisten gnida sitt instrument. En trombons ton kallar han bräcklig, sensibel och oerhört allvarsam.

– Den har större uttrycksmöjligheter än cellon.

Först som 17-åring hittade han sitt instrument. Man sa till honom att det fanns två möjligheter att försörja sig som bleckblåsare:

"Antingen tar du jobb i orkester. Eller så blir du lärare. Allt annat är fantasier!"

I dessa fantasier lever han än i dag, 35 år gammal. Han har fyra barn. Mot all förmodan sliter världen i deras piggo pappa som från och med nu sätter stopp vid 50 uppträdanden per år.

Hans agent har bokat in sin svenske trombonist fram till 1996. Tid och plats rullar in via faxen i sladdriga papper som Christian fäster som tapeter på sin ljudisolerade vägg hemma i bostaden på Valhallavägen i Stockholm.

– Förra året hade jag 230 resdagar,

valt att ta med basunen som portfölj ut i världen i stället för att gå tvärsöver gatan och sätta sig som lärare på Musikhögskolan."

När det gäller pengar har han nått en nivå där han själv kan bestämma hur mycket som blir över när familjen ätit sig mätt.

Jo, det finns mycket musik skriven för trombon, om man letar.

– Om man vill kan man bli rik som

Anledningen till att han blivit den han blivit har, säger han, inte med genialitet eller läpparnas tjocklek att göra.

90 procent av hans jobb bygger på bra gehör och rätt andningsteknik. Först måste han ha tonen i örat. Därefter gäller det att skjuta prick med läppen rakt in i munstycket.

– Man får väldigt starka muskler i mungiporna.

närlighet blir tekniker arbetet totalt onödigt. Naturligtvis.

Själv måste han träna varje dag. I genomsnitt fyra timmar, men han är tillräckligt stark i mungiporna för att våga utlova konserti i åtta timmar.

För intellektet läser han Strindbergs produktion. På hotellrummen är boken viktigaste avledaren från MTV.

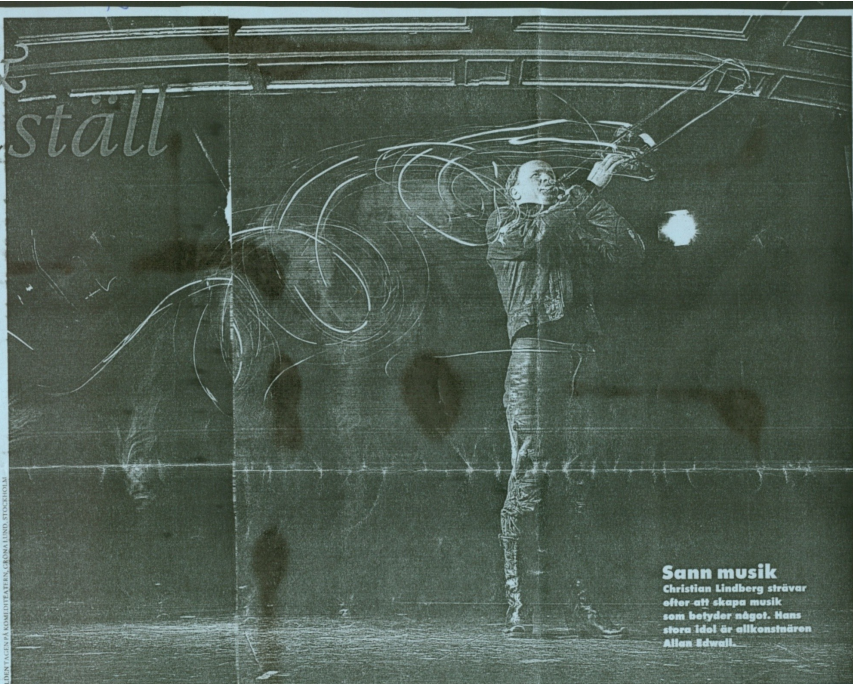
Eftersom han inte har några före-

kategorier är svensk och hänger avmålade på hans vägg: Allan Edvall.

– Det är sällan man känner att konst betyder något viktigt. Jag har sett flera föreställningar på hans teater. Dem kan jag leva på i en månad.

För egen del försöker han hitta musik som är sann. Och gläds åt att det finns fler bleckblåsare och slagverkare i världen som börjat göra uppror.

Men det är, trots allt, ett uppror i



Sann musik

Christian Lindberg strävar efter att skapa musik som betyder något. Hans stora idol är allkonstnären Allan Edvall.



Jan Sandström fortsätter sitt samarbete med Christian Lindberg, världsberömd trombonist.

Foto: DAN HANSSON

Motorcyklar som inspiration

Jan Sandström gläds över glasnost inom de unga tonsättarleden

● Wroooooom....roooooom. Det låter som ett gäng gasande motorcyklister, men ljudet kommer inte ur avgasrören utan ur Christian Lindbergs trombon. Mer än hundra gånger har han uppfört Jan Sandströms bejublade trombonkonsert, Motorcykelkonserten kallad.

I mitten av mars är det Göteborgs tur, men redan på söndag kan vi höra honom i TV2 tillsammans med Malmösymfonikerna i en inspelning som tar tittaren med på en motorcykelodyssey i tre världsdelar. Det här är musik som överraskar. Musik som förmedlar upptäckarlust och känsla av livsglädje.

Jan Sandström är tonsättaren som har blivit skälld av kritikerna för att han skriver romantisk musik, musik som uttrycker känslor. Följaktligen när hans musik ut till publiken och hans kompositioner spelas över hela världen. Svenska och även utländska solister och orkestrar står i kö för att få originalmusik från denne norrländske kompositör, tillika professor i komposition vid Piteå musikhögskola. Man får till och med skratta högt när man lyssnar till hans kompositioner. Motorcykelkonserten, som är hans allra mest spelade stycke, innehåller i ex bitvis partier av ren galenskap.

– Jag fascineras av låtet från

framrusande motorcyklar. För mig är det som musik när de far förbi, säger Jan Sandström, och förklarar att ljudet produceras ungefär på samma sätt i trombonen som i avgasröret.

Ett lekfullt sätt

När han nu debuterar som operakompositör vill han göra det på ett lekfullt sätt med folkligt förankrad musik som bygger på det musikaliska gods vi alla har fått i oss sedan barnben. Norrlandsoperan har beställt musiken till Bombi Bitt och Nick Carter som får sin urpremiär i Umeå 5 mars. Under våren ska ensemblen i samarbete med Riksteatern turnera med den över hela landet. Det är en familjeopera fylld av melodier och med många utflykter bl a till fjortioalets amerikanska filmmusik, zigenarmusiken och en och annan kyrkoton.

Härlig musik, melodier som publiken kan ta till sig och kanske få med sig hem. Får en seriös tonsättare skriva så?

– Jag har försökt göra en version som inte står i vägen för publiken, förklarar Jan Sandström i Umeå, där han just nu är med vid slutrepetitionerna på Bombi Bitt och Nick Carter. Jag försöker koncentrera mig på att göra bra musik. Man kan säga att operan består av nyskriven musik men inte nutida musik.

Begreppet nutida musik har fått en klang av atonalitet och sopraner som vrålar i falsett och frågar om man kan komma så mycket längre i rent nyskapande utan att skrämra bort såväl publik som musiker. Men i den debatt som förs i nutida musikkretsar förkastas sådana musik som bl a Jan Sandström skriver.

– Den debatten står i själva verket i vägen för utvecklingen, tycker Jan Sandström själv, de som hela tiden kräver nyskapande har ett stalinistiskt förhållningssätt till vad som skall vara tillåtet. De har valt att se på bara en del av musiken, t ex toner och tystnad, och försöker hitta alla möjliga nya lösningar för att utveckla den delen av musiken rent matematiskt.

Utan hänsyn till stilar

Han vet, för han har själv försökt driva den matematiskt abstrakta musiken till sin spets, men i mitten av 1980-talet tröttnade han och sedan dess har han inte bekymrat sig om olika musikstilar. Nu kan han pendla mellan enkla melodier och mer abstrakt musik som han tycker är "underbar på ett annat sätt". Vår tids musik blir till när man släpper loss tyglarna och öser ur sina egna erfarenheter, menar han.

– Det kulturella och musikaliska gods vi alla bär med oss

spänner över ett stort område, både geografiskt och historiskt. I dag kan man t ex med Michael Jackson i hörlurarna vandra till en Mozartkonsert för att därefter se en TV-dokumentär om sjungande apor i Thailand... Det vore konstigt om man som tonsättare inte tog intryck av allt detta. Efterkrigsmodernismen är bara ett av de arv jag bär med mig.

Speglar en opinion

Här speglar han utan tvekan en opinion som finns inom de unga tonsättarleden. Glasnost kallar han det själv att man numera får skriva musik som man själv vill utan pekpinnar från doktrinära förståsigpåare.

– Musiken blir en spegelbild av ens fantasi. Den speglar ett inre liv hos människor och hos mig är det väldigt viktigt att den visar de positiva lycko-känslorna inom mig.

Kanske är Jan Sandström en ovanligt harmonisk tonsättare – att han är förtjust småbarns-far, full av energi i sitt arbete med att lära ut komposition långt utanför högskolan och därtill en som älskar att koppla av med ishockey eller tennis, allt det lyser förstås igenom i musiken.

Men han har dystra stråk inom sig också, påpekar han och det är tack vare musiken som han kan tränga undan mörkret inom sig.

– Livet skulle vara tomt om jag inte fick skriva musik. För mig hör kompositionsprocessen ihop med det innersta i livet. Jag har både mörka och ljusa upplevelser inom mig, men det är när jag tar fram de ljusa upplevelserna som jag verkligen känner att jag lever.

Dokumentär i TV2

Det här talar han mer om i den dokumentär som TV2 visar imorgon kväll där bl a flera musiker uttalar sig om Jan Sandströms musik.

– Den kommer direkt från hjärtat. Det finns ingen patetisk prestationsångest i hans kompositioner, säger t ex Christian Lindberg, den världsberömda trombonsolisten, som i år blev nominerad till BBC:s pris för årets bästa solist. Han fortsätter samarbetet med Jan Sandström närmast med en TV-inspelning av Kejsarvisan för BBC i London och i november är det dags för uruppförande av nästa trombonkonsert, Don Quijote, en titel som syftar på att man ska våga ha visioner. Premiären blir i Jan Sandströms hemstad Luleå och någon vanlig stel och högtidlig konsert lär det inte bli. Tvärtemot vad man skulle kunna tro får man skratta och ha kul när man lyssnar på musik från vårt snöiga nord.

CHARLOTTE WENDT



Bild: LEIF NYBOM

Kompositören Jan Sandström och trombonisten Christian Lindberg har haft stora framgångar med Motorcykelkonserten. Här poserar Jan och Christian utanför favoritpuben The Lamb i London.

Konsert med "vrooom"

Utan att vara etablerad kommer du att hamna helt utanför allt och alla om du reser dit upp, sade goda vänner och andra rådgivare när Jan Sandström beredde sig att tillträda sin kompositionsprofessur vid Musikhögskolan i Piteå.

Det här är programmet som

TV 2
kl 22.00

meddelar det glada budskapet att vännerna och rådgivarna hade fel.

En väsentlig anledning till att de fick fel var den trombonkonsert som Sandström hade på gång för vår svenske trombonvirtuos Christian Lindberg.

Konserten var tänkt som en samling bilder från olika platser, men hur knyta dessa samman?

Det blev en numera nästan världsbekant motorcykel-färd. Därav programmets något överdrivna rubrik Motorvrål i finrummet.

Vrålet uteblir

För något vrål blir det aldrig tal om. Snarare handlar det om lusten, känslan av upprymdhet inför en riktig "glidare" eller den nästan barnsliga glädjen att uppleva kombinationen av ljud och fartkänsla. Det här är nämligen en mycket sensuell konsert, dessutom en mycket rolig sådan.

Och dessutom en konsert som lyssnarna med sällsynt kraft tagit till sig. 150 gånger har den spelats redan! Det säger förmodligen det mesta.

Men det här är också programmet som berättar om komponerandets glädje.

— Utan komponerandet skulle livet bli mycket... tomt.

Jan Sandström är den fred- je kompositionsprofessorn i landet, men unik uppe i Piteå så till vida som han kan, och uppenbarligen vill, undervisa även elever i grundutbildningen. Alldeles vanliga musikalärarstuderande som får lov att ha komposition som huvudämne om de vill!

Det är att vända perspektiv på ett sätt som bara kan leda till positiva resultat. Behovet av undervisning på dessa villkor var uppenbarligen självupplevt, och det är bara att gratulera de musikalärarkandidater som får vara med om förändringen.

Sympatiskt porträtt

Sedan får man hoppas att en och annan kommunpolitiker hör professors ord om den kommunala musikskolan. Sakligt och utan minsta överord sätter han dagens dystra utveckling i sitt rätta sammanhang.

Under två år har Bernt

Wiklund vid TV 2 i Luleå följt Sandström, och det porträtt som tecknas är både sympatiskt och informativt, och i vackra bilder dessutom. Man blir därför inte förvånad när man hör Sandström själv tala om sin nya opera Bombi Bitt och Nick Carter i termer av tydlighet, eller Norrlandsoperans chef Per-Erik Öhrn om samma opera som någonting värdefullt för alla ålderskategorier. En möjlig nationalopera?

En kort blick i beställningskalendern visade också att det kommer många fler äkta sandströmare för olika instrument framöver. Så visst kan man vara i centrum även när man är i Piteå.

Den som vill höra hela Motorcykelkonserten får däremot vänta till på söndag, men då drar Christian Lindberg på sig skinnklädseln på nytt.

HÅKAN DAHL

arts today

Lindberg: solo flight to fame

THE win by trombonist Christian Lindberg in a major Scandinavian solo competition at the age of 22 took everyone by surprise.

A trombone soloist, it seems, was not supposed to win a competition designed to find the most talented young musicians in Scandinavia.

One jury member opposed to awarding him the top prize sniffed: "Playing solo trombone is as bad as the piano accordion in church."

Even in the lead-up to the competition one famous conductor had refused to play with a trombone soloist and changed his mind only when Lindberg sent him a tape.

Then when Lindberg sent out invitations on his international debut in London, one impresario replied that before going to a trombone recital he would have to be heavily drunk.

More than a decade later these rebuffs are simply amusing incidents in Lindberg's pioneering battle for the trombone to become accepted as a legitimate solo instrument in the orchestra.

Now aged 35 (his birthday was on Monday) Lindberg's talents have won him international fame.

His Festival of Perth appearances this week are part of a career that sees him perform more than 100 concerts a year across the world.

So far in the Festival he has performed at Government House



Ballroom with pianist Roger Smalley. Today at 1pm he will give a solo recital at the WA Academy of Performing Arts, and finishes his engagements at the Perth Concert Hall on Friday night with the Prague Symphony Orchestra.

In between he is finding time to give master classes to high school and university music students.

Lindberg was 20 when he decided he would become a soloist.

He resigned his trombone desk in the Stockholm Opera Orchestra and set himself a five-year plan of study, research and practice. Among his achievements in that period was his win in the Scandinavian talent competition.

At the age of 25 he decided he was ready to plunge into a full time solo career.

"At first it was very hard," he says. "I had to take every engagement I could and the pay was often low."

Ten years down the track he can look back on an increasing and

more lucrative work load, with the world more willing to embrace solo trombone.

"Now there is too much work for me!" he says.

He remains based in his native Stockholm, a committed family man with four children under 11.

One of the problems with the more obscure solo instruments is finding a big enough repertoire. Few of the major composers wrote concertos for the trombone.

Lindberg's success as a soloist has led to more composers writing for him. Next month in Stockholm, for example, he will premiere two works written especially for him — one by a young Swedish composer, the other by the Greek composer Xenakis.

Each year he premieres about 10 new works.

His solo recital today at the WA Academy in Mt Lawley will give audiences a fair idea of his virtuosity and flair for the theatrical.

One of the pieces — *A Short Ride on a Motor Bike* — exploits the trombone's facility to imitate a bike's exhaust sounds. In another piece he will be dressed as a toy soldier, his trombone sounds accompanied by baby noises on tape.

The more serious stuff includes John Cage's solo for sliding trombone and two Gregorian chants from the 15th century.

He will also play three medieval dances from the same period.



Christian Lindberg: a world more willing to embrace solo trombone.



MOTORVRÅL. Trombonisten Christian Lindberg och "Motorcykelkonserten" lockar, förutom den vanliga publiken, mc-åkare och ungdomar till konserthusen världen runt. Foto: PELLE ERICSSON

Av AGNETA SÖDERBERG

Han hinner nästan aldrig ta av sig sitt röda skinnställ mellan gigen.

I förrgår kom han hem från Israel, i går for han till England. I packningen, som vanligt: två tromboner och "mc-kostymen".

CHRISTIAN LINDBERG har blåst "Motorcykelkonserten" mer än 150 gånger, över hela världen.

Ton-
sättaren
Jan
Sand-
ström,
som por-
trätte-
ras i
kvällens
doku-
mentär-
film

"Motor-
vrål i finrummet", fick in
en klockren i krysset när
han 1990 specialsrev
"Motorcykelkonserten" för
den redan världsberömda
trombonisten Christian
Lindberg.

Klädseln egen idé

Sandström lät sig inspireras av Lindbergs berättelser om sina resor runt världen. Transportmedlet mellan de musikaliska resmålen blev ganska naturligt en Harley-Davidson - trombonen härmar lätt en motorcykel. Att han skulle se ut som en knutte på konsertscenen, var Christians egen idé.

- Jag har för övrigt inget som helst förhållande till motorcyklar, erkänner Christian Lindberg.

Till och med mc-klubbarna brukar dyka upp när han spelar. De ger honom ibland små presenter och gör honom till hedersmedlem.

Lockar ung publik

Hela konserten, inspelad på laserdisc, visas på TV på söndag.

- Stycket har betytt mycket för populariseringen av mitt instrument. Och fått många unga att komma och lyssna på så kallad seriös

Christian reser jorden runt med trombon och skinnställ

musik,
säger
Christi-
an Lind-
berg, 36.

Jan
Sand-
ström
håller på
med en
ny trom-
bonkon-
sert till

Christian, denna gång på Don Quijote-temat.

Innan den blir klar har Christian Lindberg hunnit med sju uruppföranden bara under 1994, av bland andra Toru Takemitsu, Arvo Pärt och Ellen Taaffe Zwilich.

Christian beklagar att Witold Lutoslawski avled nyligen, innan han hann skriva sin trombonkonsert till honom.

Sällan hemma

Under de närmaste två veckorna ger Christian solokonsert i Glasgow, gör TV-inspelning på BBC av ett annat stycke av Jan Sandström, "Kejsarvisan", blåser ett nytt verk specialskrivet för honom av Alfred Schnittke och hinner svischa förbi Prag, Belgien och Madrid.

Så där håller han på hela året. Det är ett under att hustru **Juliana** och de fyra barnen mellan 5 och 12 år känner igen honom när han angor hemmet i Stockholm.

- Förra året reste jag 240 av 365 dagar. I år är det "bara" 150 dagar på resa. Men nu besvärar det mig inte längre, utom att läderstället är tungt att släpa på, säger Christian.

TV 2 22.00



Foto: Leif Nyborn, SVT.
Jan Sandström och Christian Lindberg under repetitionerna inför premiären i London.

Humoristisk konsert om en motorcykelresa

□ Jan Sandström, tonsättaren och Musikprofessorn i Luleå, skapade för några år sedan en trombonkonsert för den svenske världstrombonisten Christian Lindberg. Konserten, som bland annat anses som mycket humoristisk, har blivit en succé och har hittills spelats 150 gånger över hela världen, vilket är en osannolikt hög siffra i sammanhanget.

Motorcykelkonserten handlar om resor som trombonisten

Christian Lindberg gjort. Motorcykeln är den sammanbinande länken, den som tar honom från plats till plats. Däremellan beskriver musiken olika platser och olika händelser. Vi åker med på en kanotfärd, besöker en bergsby i Provence och mycket annat.

Så här säger Christian Lindberg själv om anledningen till framgången:

– I den här musiken finns det en själ. Den är inte skapad utifrån någon löjlig prestations-

ångest, snarare ur en glädje.

I det här programmet, som är Sveriges första laserdisc med konstmusik och produceras av Robert von Bahr, får vi höra Christian Lindberg tillsammans med Malmösymfonikerna.

"Christian Lindberg spelar Jan Sandströms Motorcykelkonsert" sänds i TV 2 Söndag 27/2 klockan 18.30.

TV2 18.30



Will dem klassischen Konzert die Performance entgegensetzen: Christian Lindberg

Foto: arte

Alltag und Arbeit, Kreativität und Streit

Filme über den Tubisten Roger Bobo und den Posaunisten Christian Lindberg im Fernsehen

„Ich war noch nie so neugierig in meinem Leben“, gesteht der amerikanische Tubist Roger Bobo und nimmt vor der Leinwand Platz. Bald wird es dunkel im Kommunalen Kino. Der Vorhang öffnet sich, und der Film fährt ab.

Roger Bobo steht jetzt vor einem Swimmingpool, konzentriert sich kurz und springt ins Wasser. Sein massiger Körper durchquert das Becken mit langen Zügen – Auftakt eines Porträts von Bobo namens „Tuba libre“, das der schwedische Regisseur Peter Berggren neben zwei anderen Filmen für die Sendereihe „Musica“ in arte gedreht hat; als Voraufführung waren die drei Produktionen, die am 1. und 8. Juni gesendet werden, im Filmmuseum zu sehen.

Auch Roger Bobo war eingeladen und sah bei dieser Gelegenheit das fertige Produkt zum ersten Mal, sah ein Porträt, das ihn als Musiker, vor allem aber als Persönlichkeit zeichnet. „Alles was gut ist, ist unmoralisch, illegal oder macht dick“, klagt er, dabei eine Schüssel italienischer Pasta verzehrend. Ähnliche „Weisheiten“ läßt er während seines Meisterkurses in Riva fallen, etwa, daß es nur zwei Arten von Musik, nämlich Piratenlieder und Liebeslieder gebe. Seinen Schülern bleibt keine Wahl. Sie müssen sich für eines von beidem entscheiden.

Und dann geschieht das Wunder: Plötzlich klingt das Werk ganz anders, als hätte man ihm eine Seele eingehaucht. Bobos

Konzept greift im Unterricht. Er ist kein Mann großer Worte, singt lieber mal etwas vor oder spricht mit Gesten zu seinen Schülern. Er bleibt hart auf dem Boden der Realität, arbeitet ganz dicht an der Materie. Das hat Peter Berggren, der den Meisterkurs von Roger Bobo in Riva am Gardasee dokumentierte, in einer schnell geschnittenen Folge von Bildern und Szenen sensibel festgehalten. Dabei kommt man Bobo nicht nur inhaltlich nahe, sondern gewissermaßen auch körperlich. Denn die Kamera geizt nicht mit Nahaufnahmen und führt das, worum es gerade geht, ganz dicht vors Auge. Nach 45 Minuten dann meint man Roger Bobo schon lange zu kennen, als genialen, mit seinem Instrument verschmolzenen Musiker, vor allem aber als höchst charismatischen Menschen.

Peter Berggrens Arbeit als Regisseur ist dabei prägnant und unspektakulär. Er liebt den ungewöhnlichen Ausschnitt, gewiß, aber nicht um seiner selbst willen. Sieht man das Gesicht Bobos im glänzenden Blech der Tuba gespiegelt, geht es um einen Ton oder ein Phrase, die gerade auf der Tonspur erklingt. Sieht man das Mundstück des Tubisten in Nahaufnahme, scheint man mit dem Atemstrom, der die Musik erzeugt, direkt verbunden. Die Bilder Berggrens sind klar und zugleich suggestiv, auch in dem zwölfminütigen Musikfilm „Die Befreiung des Sisyphus“, der eine Aufführung des gleichnamigen

Stücks von John Stevens durch Roger Bobo und das Europäische Tuba-Oktett dokumentiert.

Von ähnlich klarer und suggestiver, jedoch rascher geschnittener Gestalt ist Berggrens 60 Minuten dauernder Film „Die Höhenflüge des Herrn Lindberg“. Hier geht es um die Entstehung des Posaunenkonzerts des schwedischen Komponisten Anders Hillborg, die sein Landsmann, der als „Paganini der Posaune“ bezeichnete Virtuose Christian Lindberg, in spannungsgeladener Auseinandersetzung begleitet.

Alltag und Arbeit, Streit und gemeinsame Kreativität werden mit der Kamera eingefangen und in einen musikalisch empfundenen Rhythmus gebracht. Zugleich ist der Film ein Porträt von Christian Lindberg, ein Zeugnis seiner ungeheuren Energie und Vielseitigkeit.

Konzert- und Probenausschnitte dokumentieren Lindbergs breites Repertoire und seinen Hang, dem klassischen Konzertbetrieb die Performance entgegenzusetzen. Endlich dann ist es geschafft, nach vielen Hürden ist schließlich die Uraufführung erreicht. Die hektische Bewegung, die zuvor das Feld beherrschte, hält ein, und der Film endet in verklärender Helle. (Sendung in arte: „Tuba libre“ am 1. Juni um 21.30 Uhr; „Die Befreiung des Sisyphus“ am 1. Juni um 22.15 Uhr; „Die Höhenflüge des Herrn Lindberg“ am 8. Juni um 20.40 Uhr.)

HANNO EHRLICH



Motorbike Concerto, a Triumph of the composer's vision

Musician Christian Lindberg fine tunes his trombone as he prepares to perform the Motorbike Concerto at Birmingham's Symphony Hall tonight.

The performance coincides with the launch of a new motorcycle by Midlands-based Triumph.

Composer Jan Sandstrom was inspired to write the concerto for Lindberg when he heard the musician imitating on the trombone, the sound made by a motorcycle.

The different sections of the concerto, which make up a journey around the

world, are woven together by the imitation of the motorcycle.

Lindberg, the world's leading trombonist, completed his final preparations sitting astride The Adventurer, the latest model from Triumph Motorcycles.

The company, which is based in

Leicestershire, will launch The Adventurer on March 30. The American influenced design is based on Triumph's best selling bike, the Thunderbird.

The concert at Symphony Hall starts at 8pm.

Picture/STEVE MURPHY



THE AUSTRALIAN

TIME & TIDE

13 — THE AUSTRALIAN Wednesday January 24 1996 — 13

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, SOEGGS 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, *Parl Intervall*, was a little less successful. Here Lindberg and soloist 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 *Frates*, 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*, Polke Tabe's *Basia* and Sandstrom's *Bocejos 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

SWEDE MUSIC

Biker piper

Christian Lindberg is the world's only full-time trombonist. And he gets to put on his biker kit or take off his clothes when playing works he inspired

By TAN SHIZ REE

HE "RIDES" a Harley Davidson and plays heavy metal. But he is no long-haired, teenaged Nirvana wannabe. He is 40-year-old, blond and clean-cut Christian Lindberg, the world's first and only full-time solo trombone player.

And that precious metal, in case you were wondering, is none other than his 8 kg brass instrument.

"My trombone follows me everywhere — on tour, in the car, on board the airplane," he says. "It's like a best friend."

"I had a case specially made so that it could fit into the overhead locker."

Today, he is looked up to

by brass enthusiasts as "the Paganini of the trombone," and has more than 40 solo recordings.

Commanding 100 yearly engagements at prestigious concert halls worldwide, he has inspired up to 65 new works by 20th-century composers as renowned as Alfred Schnittke and Toru Takemitsu.

"It is a fantastic feeling," he says of breaking new ground in the music scene.

"You just stand up there and just let the music play; let something take you and the audience away."

Tonight and tomorrow, he will do just that with the Singapore Symphony Orchestra under the direction of Scandinavian conductor

Okko Kamu, in Michael Haydn's Trombone Concerto and Jan Sandstrom's Short Ride For A Motorcycle.

CLIMBING UP

BUT the long journey to artistic recognition has been riddled with many bumps.

For starters, Lindberg only learnt to play the trombone at the ripe old age of 17, when a high-school classmate whose father was a jazz freak asked him to help set up a Dixieland band.

"We stayed over at his place and listened to jazz all day long, decided who was going to play which instrument, and I just happened to pick the trombone."

This late start — which would have put to shame aspiring Perlman and other pseudo-prodigies who kicked off at six — proved to be a thorny problem later.

"My technique wasn't good enough," he says.

"I had to practise eight

hours a day, play lots of scales, and run a lot," he adds.

Today, he still keeps to a rigorous routine of a 40-minute daily jog. In fact, the first thing he did after touchdown here was to go for a run around the city.

But his earlier efforts paid off well enough, for, by 19, he was already a full-fledged member of the Stockholm Royal Opera Orchestra.

After just a year there, though, he decided to take the even more audacious step of going "solo" full-time.

GOING IT ALONE

THIS was something totally unheard-of in musical history. "I told myself that if I wasn't going to make it at 30, I would give up being a musician and become a defence attorney," Lindberg says, quite seriously.

After five gruelling years of pure practice in Stockholm, London and Los Angeles, and with encouragement from his painter-parents, "who told me always to follow my heart," he launched his first concert.

Of this, one stuffy purist reviewer was unkind enough to remark: "Putting the trombone on the concert platform is as blasphemous as playing an accordion in church."

But the resolute musician vroomed on and won over his audiences, playing eventually to capacity crowds with the Swedish Radio Symphony and the BBC Philharmonic, among others.

"When I met that critic again, I watched him eat his hat," the trombonist laughs. "You should have seen that look in his eyes."

Lindberg is living proof that an early start is not a "must-have" for a musician. He believes that such myths "destroy 75 per cent of musicianship."

"The few who could have done it would have managed to do so anyway, at whatever age," he explains.

"It doesn't matter whether you flourish at 15 or 26. At least you get back your child-

hood in the music when you are older."

SURFING AND COASTING

NOW, at a wise and not-too-old 40, Lindberg is at the height of his career, having triumphed over the early road blocks.

While he does not exactly slouch in an armchair and look back at 20 years of bulldozing his way through the puritan barricades, he is happy to see that "the younger ones are taking the places" in the paths he has forked out.

There are so many piano and violin concertos today, because of what Joseph, Paganini and Liszt had done: They got the people writing.

"But nothing really new has been written since; people are repeating themselves," he says.

The trombone-music scene, is, however, very full of opportunities.

"I'm not trying to say what I am or am not, but I assure you, all the 65 concertos that I was lucky to get people to write are of the highest order," he adds, referring to a host of 20th-century works by established and rising scribes such as Alfred Schnittke, Jan Sandstrom, Volke Rabe and Lyle Cresswell.

Lindberg also dabbles in Baroque, Classical and Romantic styles. Altogether, he has about 110 solo trombone works to choose from in his present repertoire, plus more to come as commissions roll in. He has also begun composing his own trombone concertos and will embark on a conducting career in 2000.

"It's like surfing; the first 10 years are a terrible climb, but the coast down is wonderful," he says of his efforts.

ANTICS ON STAGE

His ability to laugh at music and himself has led him to play along frequently as an aspiring Nick Faldo to passers-by who mistake his instrument case for a golf bag.

"It's much easier than explaining to them what I do for a living. Sometimes I just tell them 'I'm a plumber!'" he grins, motioning at the long metal pipes of his trombone.

But even as he jokes about his work, he is extremely serious about his "calling."

Indeed, the tunes he reads who reads Dostoyevsky and plays basketball in his Stockholm peninsula of a summer home, it is not as squeaky-clean as he looks.

Tonight, at the Victoria Concert Hall, you can also catch him in his red leather kit, croaking like a crocodile and buzzing like a bee.

"Just because something is intelligent doesn't mean that it can't be fun," he says, defending his humorous approach. "People who think

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It's like surfing; the first 10 years are a terrible climb, but the coast down is wonderful.

—Christian Lindberg of his efforts to carve out a career as a solo trombonist.



SPECIAL EFFECTS: It's a one-man band

WHO needs Steven Spielberg? From ghostly groans to big bangs — you name it, this instrument will do it.

◆ **Baa baa black sheep:** This is achieved by flutter-tonguing, or rolling the "r" while blowing into the trombone. Those who cannot roll their tongues can rasp their throats instead.

Richard Strauss used this in his tone-poem, Don Quixote, painting a sonic image of bleating sheep.

◆ **Circus clown:** By performing glissando, or sliding the trombone tube quickly across a wide register, you get the "whoop" heard in circuses and Dixieland bands. Used in the satiric merry-go-round scene in Bartok's Concerto For Orchestra.

◆ **Harley Davidson:** Using a combination of flutter-tonguing and glissando, the "vroom" and sputter of a motorbike

engine is reproduced in Sandstrom's Motorcycle Concerto, which Lindberg will play tonight.

◆ **Church choir:** Through "multiphonics", the player sings and blows at the same time, producing two notes whose vibrations combine to form a third and sometimes a fourth. Skilled artists can even play a four-part Bach chorale on one instrument.

◆ **Big bang:** Take off the trombone bell, close both ends of the slide section and pull the outer slide off sharply. As heard in 20th-century Swedish composer Volke Rabe's Bolos for four trombones.

◆ **Screaming gunshot:** Put all these effects together, gurgle and shout as you blow, throw in a couple of mutes, and you get a shrieking ghost. Try Luciano Berio's Sequenza V.

◆ **Screeching gunshot:** Put all these effects together, gurgle and shout as you blow, throw in a couple of mutes, and you get a shrieking ghost. Try Luciano Berio's Sequenza V.

ALREADY CLOSING DOWN SALE

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Sandstrom's Motorcycle Concerto, in which he imitates the last declat a Harley Davidson's "vroom" and whine, he will appear in concert in full biker gear, short of leather gloves.

And in the same composer's Don Quixote, he will also strip on stage to the scene of a mad Quixote tearing his clothes off.

"But of course, I don't take off all my clothes," he adds quickly, laughing.

◆ **As far back as the 15th century,** Flemish makers were already putting together the sackbut, an early ancestor of the trombone.

It was a relative of the medieval trumpet — basically metal tubing that enclosed a passage of air, which vibrated in varying lengths to produce different notes.

◆ **The sackbut used longer tubes to produce deeper notes, and was also equipped with a slide mechanism, which could be extended and retracted to alter the different lengths of tubing, and hence pitches.**

Travelling minstrels played it in small wind ensembles at carnivals.

◆ **In the 1480s,** the term "trombone" started appearing in Italy, replacing "sackbut". By the 16th century, the instrument had spawned a family — the soprano, alto, tenor and bass trombones.

They were regular members of town and court bands, and also supported the voices in church choirs.

◆ **Apart from some tentative use of the trombone by Bach and Handel,** it took a while for it to be integrated into the orchestra. It was only in the late 18th century that major composers like Mo-

zart and Gluck started writing near-melodic lines for it in their operas.

◆ **Here, it acquired supernatural associations — the most notorious of which surfaced in Mozart's Don Giovanni,** where the instrument became an aural depiction of the villainous Giovanni being dragged down to hell.

◆ **By the 19th century,** it had become a staple of the orchestra, and could produce a wide range of tone and emotion, thanks to the bold and brilliant orchestral writing of Berlioz and Wagner.

◆ **Today, the trombone is fast becoming a solo instrument in its own right, with more than 500 solo works, including 100 new ones being written for it by "classical" composers such as Schnittke, Stockhausen and**

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Trombone virtuoso Christian Lindberg.

Inspired by Harley-Davidson

THE trombone has been one of the symphony orchestra's Cinderellas for centuries, relegated to the back row with the rest of the brass section.

But Swedish virtuoso Christian Lindberg has brought the instrument from the orchestral shadows.

No fewer than 50 major works have been specially written for Lindberg by composers as distinguished as Takemitsu, Xenakis and Schnittke.

His virtuosity will be on show tomorrow night with the Australian Chamber Orchestra at the Concert Hall.

It is the latest performance in a punishing world concert schedule that sees Lindberg constantly on the move.

Wherever he goes he is expected to play the now famous Motorbike Concerto by Jan Sandstrom.

The idea for the work came while Lindberg and Sandstrom were splashing about in Reykjavik's hot springs in Iceland in 1986. Lindberg says from that point on there was a three-year incubation period for the concerto with lengthy interim dis-

cussions about the trombone's possibilities between soloist and composer, by phone as well as in cafes and restaurants.

With its fastidiously notated recreation of the sounds of a motorbike revving up and roaring off into the distance, Sandstrom's concerto has hit the jackpot, the only concerto inspired by a Harley-Davidson.

There are two versions of the work: one is for trombone and full orchestra and the other, more compact, is an arrangement called Short Ride on a Motorbike for trombone and pre-recorded tape.

Lindberg will play the latter tomorrow as well as a concerto by Telemann with the ACO.

In addition, he will feature as soloist on the sackbut, an ancient ancestor of the trombone, in a concerto by 17th century composer Dario Castello.

A particularly attractive compilation also includes the ACO playing an arrangement for string orchestra by Richard Tognetti of Beethoven's String Quartet, opus 130.

Lindberg began developing his peerless command of the instrument as a teenager and member of a dixieland band at school.

A year-long stint with the Stockholm Opera Orchestra convinced the budding master trombonist that playing in the pit was the pits. So, literally and figuratively, Lindberg climbed out of the pit and set his sights on the stars.

And few who have experienced his artistry live or on disc would argue about Lindberg's stellar gifts, which were first on show for WA audiences at the Festival of Perth a few years ago.

Lindberg is a pioneer in developing the technical side of the instrument. He has come up with new mouthpiece designs and a new secret valve system for greater versatility in playing.

Lindberg's improvements have been patented and the new, improved trombones will soon be available.

Neville Cohn

The West Australian

Der Posaunist fährt nicht Motorrad

Fingerattracten, rote Schuhe und Knöllchen – Splitter vom Konrad-Konzert

Wir müssen diesen Sprung jetzt wagen", sagte **Bernd Konrad** zum klassikliebenden Konstanzer Konzertpublikum, bevor ein Mitglied des Südpool-Jazzensembles die ersten Gitarrenriffs durchs altehrwürdige Konzil jagte. In seiner Auftragskomposition „Burning Flower“, die sich mit dem Leben von Janis Joplin beschäftigt, suchte der Jazzprofessor die Synthese aus Rock, Jazz und Klassik. Und er hat sie gefunden, wie die Gespräche nach Ende des Konzertes zeigten.

KONZERTSPLITTER

Peter Conzelmann, Geschäftsführer der Südwestdeutschen Philharmonie, weiß um den Geschmack seiner Abonnenten. Im Programmheft rechteferte er die Zusammenarbeit mit wohlklingenden Worten. Ein Symphonie-Orchester dürfe sich modernen Klangwelten nicht verschließen und seinen kanonisierten klassisch-musikalischen Kosmos absolut setzen.

Zu einer Knöllchen-Organie kam es vor dem Konzil bei der Generalprobe. Zehn Musiker, darunter auch Dirigent **Bernd Ruf**, fanden an ihren Autos Strafzettel in Höhe von jeweils 60 Mark. Selbst der Instrumentenwagen der Philharmonie blieb nicht verschont. Und da sage noch einmal jemand, das Orchester kostet die Stadt nur Geld.

Einen Tag vor der Uraufführung bekam Konzertmeister **Gottfried Akermann** einen Hexenschuß, **Constantin Staicov** nahm seinen Platz ein. Der Notenwart, ebenfalls ein Geiger, fehlte wegen einer schweren Krankheit schon die ganze Produktion. Als Geigenspieler **Gabor Szabo** seinem Chef Conzelmann unmittelbar vor Konzertbeginn einen Finger mit blutdurchdrängtem Verband unter die Augen hielt, stand dieser kurz vor



Beschleunigt rasant mit seiner Posaune und versteht es, die Gänge auszu-drehen: Christian Lindberg, Solist beim „Motorbike-Concerto“. Bild: Niederberger

einem Nervenzusammenbruch. Da entfernte Szabo ganz schnell die At-trappe von seinem Finger. Es ist übri-gens nicht bekannt, ob Conzelmann

heute morgen einen dieser verflüxt echt aussehenden Hundehäufchen aus Plastik auf seinem Bürostuhl fand.

Wo wir beim Thema sind: Auch

eine Jazzkönigin muß mal müssen. Die fantastische **Greetje Bijma** hatte schon das Mikro für ihren Auftritt in der Hand und Bernd Konrad sprach gerade seine Einführungsworte, als sich die Holländerin an eine Mitar-beiterin der Philharmonie wandte. Ihre Frage: „Wo ist denn hier das Da-menklo?“ Der Komponist bekam das plötzliche Verschwinden seiner Sän-gerin angezeigt und plauderte einfach ein wenig länger.

Bevor Greetje Bijma ihren großen Auftritt hatte, beeindruckte Solo-Po-saunist **Christian Lindberg**. Stilecht zum „Motorbike-Concerto“ stand er in rotem, abgewetztem Leder auf der Bühne. Er erinnerte ein wenig an Mik-key Rourke aus dem Film „Harley Davidson und der Marlboro-Man“. Dabei fährt der sympathische Schwe-de überhaupt nicht Motorrad. Was auch für **Jan Sandström**, den Kom-ponisten von „Motorbike-Concerto“ gilt. Nach dem dritten Pils im Steg 4 verriet der kleine Mann mit der gro-ßen Lunge, wie Sandström auf den Titel gekommen ist. So habe der ein-fach nach einer Klammer gesucht, um die verschiedenen Stationen einer Reise zu verbinden. Und mit einer Posaune kann man vorzüglich das Ausdrehen von Gängen bei einem Motorrad imitieren.

Erstmals bei einem Konzert im Konzil: Videomonitor an den Sei-ten-gängen. Die **Zuschauer** sahen sich bewegende rote Schuhe. Hintergrund: Für Bernd Konrad werden in Ander-sens Märchen „Die roten Schuhe“ wichtige Momente der Künstlerin Ja-nis Joplin intuitiv faßbar. Einige Gäste fühlten sich bei den Bildern aber eher an den Trailer vom ZDF-Montagskino erinnert. Stichwort Fernsehen: Das Mittagsmagazin von ARD und ZDF brachte gestern einen Beitrag über das Konzert in Konstanz.

HOLGER NIEDERBERGER

□ Konzertkritik siehe Seite 10.

ÖSTGÖTA Correspondenten

FREDAG
12 NOVEMBER 1999

Trombonist tog Linköping med storm

Bra drag i mc-musik



KLASSISKT

Norrköpings Symfoniorkes-
ter, dirigent Lü Jia, solist
Christian Lindberg.
Linköpings konsertsal, Linköping

EN LITET annorlunda inram-
ning hade scenen i Konsertsalen
på onsdagskvällen: där blom-
sterdekorationerna brukar stå
fanns i stället två belysta och
glänsande motorcyklar.

Jan Sandströms mycket omta-
lade och populära trombonkon-
sert, den så kallade "Motorcy-
kelkonserten", hade nått staden.
Det är lekfull musik, skickligt
skriven men till synes utan så
många formella restriktioner.

Sandström sträcker sig i detta
lätt programmatiska verk efter
lyssnare, han är angelägen om
att nå fram. Så gör även Christi-
an Lindberg, solist och i hög
grad medskapare. Han är en ut-
rädd artist som är rolig att bå-
de höra och se.

"Motorcykelkonserten" har
han spelat hur många gånger
som helst vid det här laget, och
jag var rädd att han hade trött-
nat på den röda lädermundering
som ingår i "paketet". Men nej-
då – han hade dragit på sig den.

Imponerande samspel

Samspelet mellan honom och
orkesterns trombonister var im-
ponerande, liksom deras imita-
tion av didgeridoo – de austra-
liska aboriginernas blåsinstru-
ment.

För mig ligger det ett visst
egenvärde i att så här bra musik
kan vara rolig på samma gång.
Det är välgörande i samman-
hang som oftast präglas av hög-
tidligt allvar inför mötet med de
stora mästarna. Det tidigare
skrivna stycket av Sandström

hade svårt att följa upp urladd-
ningen från "Motorcykelkon-
serten". Å andra sidan var det så
pass kort att det fick rollen av ett
mellanspel.

Hög nivå

Mozarts "Pragsymfoni" måste
anses vara på samma höga nivå
som ofta reserveras för hans tre
sista. Det här är fulländad mu-

sik! Lü Jia och SON lyfte fram
kvaliteterna i Mozarts geniala
instrumentation, samspelet mel-
lan instrumentens karaktärer
rymmer en hel del dramatik.

Över huvud taget är avståndet
till tonspråket i Mozarts operor
inte långt borta, man kan höra
hur han laborerar med stäm-
ningar och melodier som han se-
nare ska använda i Don Juan

och "Trollflöjten". Orkesterns
tolkning visade också enhetlig-
heten mellan symfonins satser,
åtminstone det konsekvent bi-
behållna vemodet i de två första
satserna.

Detta var inte så vanligt under
den wienklassiska epoken, kan-
ske var Mozart rent av först i
denna symfoni?

GUNNAR EKERMO



Foto: PIA MOLIN

Ikäldd rött skinnstall tog trombonisten Christian Lindberg Linköpingspubliken med storm.
"Skickligt, musikantiskt – och roligt", är omdömet.

Motorcykelkonsert på trombon

■ Bach, Bågar och Bestsellers är den lockande titeln på trombonisten Christian Lindbergs konsertturné i Gävleborgs län. Första enmansföreställningen ger han på Gävle konserthus i kväll och redan i morgon, fredag, är det Söderhamnarnas tur.

CHRISTIAN LINDBERG är en efterfrågad solist över hela världen. Hans insatser för trombonen och för den nutida musiken är unika, inte mindre än 65 nya trombonkonserter har uruppförts av honom!

Han skriver egen musik och arrangerar och transkriberar även musik för trombon.

Ett av huvudnumren i konserten är Johann Sebastian Bach Svit nr 2 för cello som han arrangerat för trombon och spelar sju satser ur. Men konserten innehåller äldre musik än så, bland annat två gregorianska sånger från 1100-talet.

Han ger naturligtvis även prov på nyskriven musik för sitt instrument. Christian

Lindberg spelar två verk av Jan Sandström, Cantos de la Mancha och A Short Ride on a Motorbike. Motorcykelkonserten blev känd för en stor publik när den framfördes i TV.

Christian Lindberg har i år spelat huvudrollen som trombonist och aktör i en nyskriven opera av Luciano Berio, som hade urpremiär i Salzburg.

HAN HAR tillsammans med internationella instrumentmakare utvecklat en helt ny trombon och sex olika munstycken för instrumentet. Nyligen har han också debuterat som dirigent och han är även föreläsare och lärare över hela världen.

I slutet av veckan ger han alltså fyra konserter i vårt län, Gävle idag, Söderhamn fredag, Sandviken lördag och Ljusdal söndag.

CHRISTINA HEDQUIST

0270-740 15

Världskände trombonisten Christian Lindberg besöker Söderhamn på sin turné i länet.



Kuriren 16/9-99

Ein Professor schaffte alle Fragen bei Jauch – Sie auch? (Aus aller Welt)

LEIPZIGER VOLKSZEITUNG

GEGRÜNDET 1894

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HEUTE MIT RATGEBER
Schenken

Volle Puste für Unicef – Gewandhausorchester hilft Sierra Leone



Lederklutt und Posaune – für das UN-Kinderhilfswerk blies Christian Lindberg gestern Abend zum „Motorbike-Concerto“, dem außergewöhnlichsten Stück beim schon traditionellen Leipziger Gala-Konzert „Festliche Musik zugunsten von

Unicef“. Das Konzert wurde wieder gemeinsam von unserer Zeitung, Verbundnetz Gas und Gewandhaus veranstaltet. Die Spenden kommen dem bürgerkriegsgeschüttelten Sierra Leone zugute.
Foto: André Kempner

-00



Musical Mural



The mural of Christian Lindberg was created at Stowmarket High School, Suffolk, during 2002 as part of my A level Art course. I had been studying the work of American artist Chuck Close, who specialises in large-scale portraits, and as part of that study I wanted to create my own large-scale portrait.

Following discussion with the teaching staff, it was agreed that I should paint a mural across the back wall of the music studio. It would also become my way of leaving my mark on the school when I left to study music at Homerton College, Cambridge.

The wall is quite large (25 x 15 feet), requiring more than one person's portrait to occupy the space. Rosy Payne, the Head of Music, and I agreed on three famous contributors to music whose music we both liked, and who were aesthetically pleasing.

The three chosen were The Beatles (representing popular, British & vocal music); Vivaldi (representing composition, classical and orchestral music); and Louis Armstrong (representing jazz and brass music). We both agreed that, since my main instrument is trombone, a trombonist would have to occupy the remaining space.

Christian was an easy first choice to make. Internationally famous as a trombonist and composer, he has been inspirational to me during my A level Music studies, and as principal trombone with Suffolk Youth Orchestra in 2002.

I downloaded from the Internet an image of him playing *The Motorcycle Suite* – hence the bike leathers. I decided to use shades of black and white to create a classic image. It took me about ten hours to draw and paint, and helped me achieve an A Grade for Art in the end.

Rebekah Green