

DEBUTKONCERT

BORIS KERTSMAN, trompet

Lørdag d. 21 november 2020, kl. 19.30

Symfonisk Sal, Musikhuset Aarhus



PROGRAM

Værk

Medvirkende

Eternal Source of Light Divine – G.F. Handel

Stine Elbæk, *sopran*

Louise Boll, *orgel*

Þórdís Gerður Jónsdóttir, *cello*

Trompetkoncert i Es-dur – J.N. Hummel

Anne Sofie Sloth Nilausen, *klaver*

II. Andante

III. Rondo

Caprice – A. Luigini

Trompetkoncert i As-dur – A. Arutiunian

Harmoniorkestret Tonica

Michelle Rakers, *dirigent*

Variationer om Bellinis "Norma" – J.B. Arban

--30 min pause--

"Historien om en soldat" – I. Stravinskij

Fortæller

Jesper Brun-Jensen

Dirigent

Michelle Rakers

Violin

Ian van Rensburg

Kontrabas

Kinnon Church

Klarinet

Patricia Martín González

Fagot

Justin Sun

Trombone

Fabrice Godin

Slagtøj

Marius Paschke

Kære venner,

Programhæftet er lavet på engelsk.

Teaterværket "Historien om en soldat" i 2. del af koncerten er på dansk.

På denne måde håber jeg at kunne tilgodese både danskerne og de internationale i publikummet.

Venligst,

Boris Kertsman

“Eternal Source of Light Divine”, from “Birthday Ode for Queen Anne” Cantata, 1713, HWV 74

George Frideric Handel (1685-1759)

The British monarch's birthday has always been an occasion for court festivities. Historically, it was the role of the Master of the Queen's Music to compose a suitably joyful Ode. There is no record of the first performance of Handel's Ode "Eternal Source of Light Divine", but it was most probably intended for the Queen's birthday on February 6th, 1713. The author of the Ode, praising the Queen's virtues as peacemaker, was Ambrose Philips. In its nine movements the work contains much variety, but it is in the opening movement, which we will perform today, that Handel produced his most inspired writing.

The “Eternal source of light divine” was premiered by the famous alto Richard Elford and a presumably fine court trumpeter. They were supported by a string section playing sustained chords, together providing ravishing music of quite melting beauty. Today it will be performed by soprano Stine Elbæk, organist Louise Boll and cellist Þórdís Gerður Jónsdóttir.

*“Eternal source of light divine,
With double warmth Thy beams display,
And with distinguished glory shine
To add a lustre to this day.”*

Trumpet Concerto in Eb Major

J.N. Hummel

II. Andante

III. Rondo

Johann Nepomuk Hummel (1778- 1837) was an Austro-Hungarian composer and a celebrated soloist on the piano. His music reflects the transition from the Classical to the Romantic musical era.

The Trumpet Concerto was written to mark Hummel's entrance into the prestigious court orchestra of Prince Esterházy, as Haydn's successor. It was performed on this festive event by Viennese



trumpet virtuoso Anton Weidinger on a newly invented instrument—the keyed trumpet. As the name implies, the instrument employed keys (somehow like the saxophone has today). Beforehand the trumpet could only play a limited range of “harmonic” notes. The new instrument gave the unusual possibility of playing chromatic notes in all registers of the instrument. In the 1830s it was superseded by the modern valve trumpet and cornet. After the keyed trumpet became obsolete, its repertory was forgotten; only in 1958 was the Hummel concerto revived, after its 150-year slumber, when a Yale student unearthed it as a potential recital piece.

The reborn Hummel concerto is usually played on modern instruments, as the experimental keyed trumpet appeared after all not to be very convenient. The piece was originally written in E major, but traditionally it is performed in E-flat major, which functions better on modern E-flat and B-flat trumpets. The Concerto playfully juxtaposes the traditional fanfare-like trumpet style with the chromatic and melodious possibilities of the new instrument. Furthermore, it is a great example of the transition between the Classical and the Romantic eras.

The **Andante** movement shows a new, very warm side of the trumpet. Brilliantly constructed slow harmonic changes allow an intimate color and rich, stretched sound development. One may think Hummel got his inspiration here from Mozart’s famous “Elvira Madigan” Piano concerto No. 21.

Very often throughout history, it is so that when a composer writes a concerto, the 3rd movement happens to be the weakest part (as the deadline approaches... :). This is definitely not the case with Hummel’s **Rondo**, which is probably the most famous piece in the program tonight. A real “Earworm” - in a humoristic manner it hops between silly fanfares and new virtuosic possibilities, both for trumpeter and pianist.

Caprice, Op.60, in G minor

Alexandre Luigini

Alexandre Clément Léon Joseph Luigini (1850 - 1906) was a French composer and conductor, especially active in the opera house. Born into a musical family from Italian origins, he was active as a violinist and later conductor of the Theatre in Lyon. He then reached the peak of his career as musical director of the Opéra-Comique in Paris. As a composer, he has written a considerable amount of ballet and opera, mostly characterized in its light style (also due to his post). Today he is remembered almost solely for his Ballet égyptien.

For many years the Conservatoire Superior in Paris would order one piece a year, for a competition of its students in the end of their studies. In this way there were born along the 20th Century many of the greatest pieces in the trumpet repertoire. This Solo de Cornet was the obligatory piece of 1904. A **Caprice** or **Capriccio** (Italian: "following one's fancy") is a piece of music, (unlike Carpaccio which is a piece of meat) fairly free in form, and of a lively character. A heroic opening leads to a playful and spontaneous second part, concludes with a virtuosic third part, both for the trumpet and piano.

Trumpet Concerto in Ab major (1950)

Alexander Arutunian (1920-2012)

The concerto is an energetic powerhouse of Armenian folk lyricism and harmonic textures. The melodic and rhythmic characteristics of Armenian folklore strongly influenced all of Arutiunian's work, but all of the melodies contained in the trumpet concerto are original.

Soviet virtuoso trumpeter Timofei Dokschitzer was the first to record the concerto. It was quickly then assimilated into the standard trumpet repertoire worldwide, earning highest international praise from audiences, critics and performers.

The piece is conceived as a single-movement concerto with an extended lyrical episode. It consists of seven major sections which are all performed without break:

- Andante maestoso
- Allegro energico
- Meno mosso
- Tempo I
- Meno mosso
- Tempo I
- Cadenza & Coda

The piece is originally scored for a full symphony orchestra. It is often performed with symphonic wind band. The arrangement for trumpet with wind band used tonight is made by Ola Kajanus.

Variations on Bellini's 'Norma'

J.B. Arban

Joseph Jean-Baptiste Laurent Arban (1825 – 1889) was a very successful all-around musician. As a cornetist, conductor, composer and pedagogue, he was definitely one of the most influential figures in brass playing of all times. Inspired by Paganini on the violin, Arban came to be the first famed soloist of the cornet. With his travels around 19th century Europe, he presented the virtuosity of the new valved brass instrument. His Grande méthode complète is often referred to as the "Trumpeter's Bible" and still today, is one of the first books to land in the trumpeter's library.

The piece starts with the aria "Casta Diva" from Vincenzo Bellini's Opera "Norma". Shortly, the story behind the aria- It handles in Gallia of around 50 BC, at the time of Roman occupation. Norma is the great prophet of the local folk, the Druids, and daughter of their leader. At the same time in an absurd way, she is in love with the Roman leader (the folk's greatest enemy) and in secret, mother of two children from him. While the druids desire to fight against the roman occupation, Norma sings her aria "Casta Diva" (meaning "Pure goddess") - a cry to the goddess of moon to calm her folk down from striking against the Romans (like in Asterix and Obelix) and scatter peace across earth.

The Casta diva is in a form of cavatina (cavata = produce a tone from an instrument)- a short song of simple character, without a second strain or repetitions. Arban continues the piece with the Marche “Ah! Bello a me ritorna” from the opera (Oh! Beautiful, return to me), followed by three celebrated variation.

----- 30 minutes BREAK -----



”Historien om en soldat”

I. Stravinskij

L'Histoire du soldat (The Soldier's Tale) is a theatrical work performed by a narrator, accompanied by an instrumental septet. The piece was conceived by Igor Stravinsky and Swiss writer C. F. Ramuz, based on a Russian folk tale.

The libretto relates the parable of a soldier who trades his fiddle to the devil in return for unlimited economic gain. The music is scored for a septet of violin, double bass, clarinet, bassoon, cornet, trombone, and percussion (performed tonight by **Aarhus Soloist Ensemble**) and the story is told by an actor (Jesper Brun-Jensen) who plays the soldier, the devil and narrator.

The music is rife with changing time signatures. For this reason, it is commonly performed with a conductor. The work was premiered in Lausanne on 28 September 1918, conducted by Ernest Ansermet.

Stravinsky was assisted greatly in the production of the work by the Swiss philanthropist Werner Reinhart, who sponsored the premiere. In gratitude, Stravinsky dedicated the work to Reinhart.

Part 1

As the work opens, Joseph, a Russian soldier, marches towards his hometown on leave, pack in tow ("The Soldier's March"). He rests by a stream and rummages through his pack. First, he takes out his lucky St. Joseph medallion, then a mirror, then a photograph of his girlfriend. Finally, he finds what he was searching for: his fiddle. He begins to play. ("Airs by a Stream") The devil appears disguised as an old man carrying a butterfly net, but Joseph does not notice him and continues to play. The devil sneaks up on Joseph from behind and startles him.

The devil asks Joseph to sell him his fiddle, and when Joseph refuses, he offers him a book that he says contains untold wealth. Joseph does not understand the book, but the devil convinces him that it's worth more than his cheap fiddle. Joseph then realizes the book contains events that happen in the future! The devil offers to take Joseph home for three days, to teach him about the book, if Joseph teaches him about the fiddle. After the devil describes the life of luxury he lives, Joseph accepts. Three days pass and the devil takes Joseph home. (Reprise: "Marche du soldat")

As Joseph walks the path towards his town, he notices something strange: everyone runs away as they see him. He arrives at his fiancée's house, only to see her with her new husband and children. Finally, he realizes that not three days – but rather three years – have passed, and that the residents of the town think he's a ghost. ("Pastorale")

Joseph sees the devil in disguise as a cattle merchant and confronts him. The devil tries to calm Joseph by reminding him of the power of the book. Joseph starts off as a merchant. With the knowledge he gained from the book, he quickly amasses great wealth. Soon he realizes this material wealth means nothing, and all he wants is the things he had before – the things everyone else has. ("Petite airs au bord du ruisseau (reprise)"). He realizes the poor have nothing in terms of material wealth, yet they have it all, when it comes to happiness. He gets agitated and starts looking through the book for a solution, yet cannot find one.

The devil arrives disguised as an old female peddler. He takes some things out to sell to Joseph: first, a lucky medallion; next, a mirror; then, a photograph of a woman; finally, a fiddle. Joseph immediately tries to buy the fiddle from the devil. The devil hands Joseph the violin, but he can no longer play: the violin makes no sound. ("Petite airs au bord du ruisseau (reprise)"). Joseph hurls the violin away and tears the book up.

Part 2

Joseph leaves his home with nothing. He marches past his old hometown. ("Marche du soldat (reprise)") He arrives at an inn, where he hears the news: the king's daughter is sick, and whoever can raise her from her bed will be given her hand in marriage. He then makes his way to the Palace gates. ("The Royal March")

When he arrives at the palace, the devil is already there, disguised as a virtuoso violinist. Joseph turns over some cards and gets an air of confidence when they are all hearts. Suddenly, the devil makes his presence known, clutching the violin to his chest, and taunts Joseph. The narrator now enters the story: he tells Joseph the reason the devil controls him is because Joseph still has the devil's money, and if Joseph loses all his money to the devil in a card game, he will finally be free.

The plan works: the devil falls, and Joseph is free. He takes the violin and plays. ("The Little Concert") He triumphantly marches into the princess' chambers and starts to play another tune. The princess is miraculously resurrected by the music and begins to dance. ("Three Dances" "1. Tango; 2. Valse; 3. Ragtime")

Joseph and the princess embrace. The devil arrives, and for the first time he is not disguised. As Joseph protects the princess from the devil, he realizes he can defeat the devil by playing his violin. ("The Devil's Dance") The devil cannot resist the music and begins to contort. Exhausted, he falls to the ground. The soldier takes the princess's hand, and together they drag the devil away, then fall into each other's arms. ("Little Chorale")

The devil pops his head in and begins to torment the couple, warning them that Joseph may not leave the castle, or the devil will regain control of him. ("The Devil's Song")

Over the "Grand Choral", the narrator tells the moral of the story:

*You must not seek to add
To what you have, what you once had;
You have no right to share
What you are with what you were.*

*No one can have it all,
That is forbidden.
You must learn to choose between.*

*One happy thing is every happy thing:
Two, is as if they had never been.*

The work ends with Joseph crossing the frontier post – a boundary not to be crossed – after being tempted by the idea of both having his wife and his mother. The devil is found waiting as Joseph turns back to find his bride, now gone. The final piece is "The triumphal march of the devil" and features violin and percussion entwined in a rhythmic duel with the final measures played solely by the percussionist.





Boris Kertsman

Trumpeter and conductor Boris Kertsman was born in Moscow and moved to Israel at the age of 3. Boris is a member of Daniel Barenboim's West-Eastern Divan Orchestra. As a trumpeter he has held contracts and participated on tours with the Staatskapelle Berlin, Deutsche Oper Berlin, Israel Philharmonic, MusicAeterna, Aarhus Symfoniorkester, Konzerthausorchester Berlin and Teatro alla Scala di Milano.

Solo performances include engagements with The Israel Philharmonic under the baton of Maestro Zubin Mehta, Orchestre pour la Paix at the Théâtre du

Châtelet and the Haifa Symphony. Boris is 2nd prize winner at 'The Lions Club International Trumpet Competition' in Stuttgart, 1st prize winner at Prinsens Musikkorps Solistkonkurrence and 1st prize at the RAMA-solistkonkurrence.

As a conductor Boris leads Harmoniorkestret TONICA and Senex Brass-Band. Further engagements i.a. with Skanderborg Brass-Band, Nordvestjysk Brass-Band, Randers Jernbaneorkester.

Boris teaches trumpet and chamber music at Kolding Kulturskole and MGK-Syd.

Education:

2006-2008 Vordiplom-Orchestermusiker (Trompete), Hochschule für Musik "Hans Eisler" Berlin, DE.

2009-2011 Advanced Course in Interpretation, Musikhögskolan i Malmö, SE. Class of Bo Nilsson and Håkan Hardenberger.

2012-2014 Bachelor i Trompet og Musikkpædagogik, Det Jyske Musikkonservatorium, Aarhus.

2014-2016 Kandidatuddannelse i Ensembleledelse og Musikkpædagogik med trompet som hovedinstrument, Det Jyske Musikkonservatorium, Aarhus.

2017- Solistklassen (trompet), Det Jyske Musikkonservatorium, Aarhus. Class of Prof. Kristian Steenstrup.

Stine Elbæk Gomarder - soprano

Stine Elbæk Gomarder is the co-founder of Opera på Grænsen. She sang with Sønderjyllands Symfoniorkester, Slesviske Musikkorps, the so called "Guerilla Opera Attacs" and more. Stine is educated from the soloist class at Det Jyske Musikkonservatorium.

Stine has participated with Aarhus Unge Tonekunstnere in street operas and workshops for developing new types of opera. She has participated at the operas *Poppeas Kroning* at the Copenhagen Musikteater (2011) and Line Tjørnhøj's opera *Stabat Mater* at Helsingør Teater (2007). Stine is among the most

commonly used singers in Sileborg's Operavoice lately in the role of *Cuningonde* in the concert performance of *Candide* (2019), as well as in the role of Hans in the concert performance of Humperdinck's *Hansel and Gretel*.

Stine is also a highly dedicated voice teacher at Kolding music school. Besides from singing she is passionate about her Nebengeschäft as a fiddle player of Danish and Swedish folk music and is the head of the fiddler's orchestra 'Gjern Spillemand'.



Louise Boll – organ

Louise Boll has a bachelor's and master's degree at the Royal Academy of Music Aarhus as a church musician / organist and had her debut in 2019 from the soloist class, where she studied with organ prof. Ulrik Spang-Hanssen and cathedral organist, Kristian Krogsøe. In addition, she has for the last 6 years studied ergonomic playing technique with piano prof. Laurent Boulet in Berlin.

Louise has played several concerts as a soloist, accompanist and chamber musician both in Denmark and abroad and is a permanent member of the ensemble Tirilil. In addition to her freelance work, Louise is employed as an organist at Fredenskirken, Viby and at Vestervig Kirkemusikskole as a teacher as well as project manager and coordinator for their children / youth department DUO.





Þórdís Gerður Jónsdóttir – cello

Þórdís Gerður Jónsdóttir is an Icelandic cellist, both in the classical and jazz fields and the blend the line between the two.

Þórdís has played with the Icelandic Symphony Orchestra, Caput New Music Ensemble and Umbra Ensemble (medieval and renaissance music), as well as lead two of her own jazz ensembles. Þórdís is a founding member of Cauda Collective – the ensemble incorporates elements from theater into classical chamber and contemporary music. In 2019 she moved to Denmark to study classical cello with prof. Henrik Brendstrup.

While studying jazz in 2010-2014 Þórdís finished a B.Sc. degree in nursing from the University of Iceland and in 2019 she has finished a postgraduate diploma in public health sciences. Music is her main job, but when in Iceland, she works as a nurse in the paediatric emergency room in the Icelandic University Hospital.

Anne Sofie Sloth Nilausen – piano

Anne Sofie Sloth Nilausen has recently graduated from the soloist class at the Royal academy of Music Aarhus with Søren Rastogi as a teacher. She previously studied at The Royal Danish Academy of Music, Copenhagen with Amalie Malling and Bohumila Jedličková, and subsequently under Paolo Giacometti and Lisa Eisner-Smirnova at the Robert Schumann Hochschule Düsseldorf. Over the years she has participated in numerous master classes with, Keven Kenner, Leon Fleisher, Eugen Indjic and Boris Berman, among others.

Anne Sofie has performed as a soloist and chamber musician in Denmark, Sweden, Germany, Lithuania and Spain. In 2019 she was the recipient of both the Harby Foundation scholarship and the Léonie Sonning Talent Prize. February 2018, she won the RAMA soloist competition with consequent concerts with Aarhus Symphony Orchestra and Aalborg Symphony Orchestra.



Harmoniorkestret TONICA

Founded in 1940, TONICA is the oldest symphonic wind band in Aarhus. Currently, we are ca. 50 amateur musicians. We enjoy playing music of different styles and give about six to eight concerts per year. The largest events are certainly our New Year's Concert-series, with ca. 1300 audiences in Aarhus "Store Sal". Its counterpoint is our traditional Viennese concert in Aarhus Rådhuset in September, together with soloists and the Ballet Akademie.

We are proud to have worked with many of Denmark's finest conductors in the past decades. Since January 2018 our music director is conductor Boris Kertsman.





Michelle Rakers - conductor

American born conductor Michelle Rakers was the Senior Assistant Director for “The President’s Own” United States Marine Band and Marine Chamber Orchestra from 2004 - 2018. In that capacity, she led the band and orchestra in countless high-profile programs at the White House, in Washington, D.C., and across the country. She conducted ensembles for White House State Dinners, advised and conducted ensembles for White House ceremonies, and led the band on many national tours.

Jesper Brun-Jensen (born 1955), operatic bass

Educated from the National Academy of Music in Sofia, Bulgaria, where he held his debut as Sarastro at “The Magic Flute” in 1981. Danish opera-debut with the same role at The Danish National Opera in 1983. Over decades linked with DNO in roles as i.a.

Hunding, Fafner, Titurel, Gremin, Don Basilio, Osmin, Rocco, Sparafucile, Collin, Falstaff (The Merry Wives of Windsor), Jeronimus, Alfred P. Doolittle and many, many more...

Jesper has sung at Den ny Opera, Den fynske Opera, Operaen i Midten and Aarhus Sommeropera. Further engagements have been done as spokesperson and conferencier - concerts, oratorios, musicals, revue, advertisement, tv and theater has filled much of Jesper's soon 40-year career.



Ian van Rensburg – violin

Born in South Africa, started playing the violin at the age of 7. From 1974-84 he took classes from Alan Solomon in Johannesburg. Further studies at the Julliard School of Music with Dorothy DeLay and Naoko Tanaka. He graduated with an undergraduate and master's degree in 1986 and took further education with prof. Gerhard Shulz in Wien.

From 1988-92 Ian was 1st concertmaster at Stadttheater Giessen in Germany. Further engagements as concertmaster with Südwestdeutsche Philharmonie Konstanz, Südwestfaelische Philharmonie Hilchenbach, ORF-Orkester Wien, Rotterdam Filharmoniske Orkester, Adelaide Symphony Orchestra, Orquestra Metropolitana Lisboa, Aalborg Symfoniorkester, Aarhus Sinfonietta, OBC Barcelona Symphony orchestra and Tenerife symphony orchestra.

Ian has traveled a great amount in Europe and South Africa as a soloist and chamber musician. In 1993 Ian became 1st concertmaster at Aarhus Symfoniorkester. Ian plays a Lorenzo Storioni violin from Augustinus Fonden.



Kinnon Church -double bass

Kinnon Church has a thriving musical life both as jazz and classical musician in North America and Europe. Recent appearances include concerts with Aarhus Symfoniorkester, Aalborg Symfoniorkester, Sønderjyllands Symfoniorkester, Aarhus Kammermusik Festival, BaroqueAros, Plácido Domingo, Portland Symphony Orchestra, Cape Cod Symphony Orchestra, and jazz clarinet legend Brad Terry. Further appearances range from Cabaret Orchestras to Alternative-Rock and Klezmer groups.

Kinnon has studied with Heather Miller Lardin and Bronek Suchanek. He has also participated in masterclasses with jazz trumpeter/composer Dave Douglas and bass soloist Petru Iuga. Recent festival appearances include Wiener Philharmoniker's International Orchestra Institute at Attergau, Orford Musique, and the Amherst Early Music Festival. Kinnon is currently pursuing a master's degree under the tutelage of Erik Higgins, at Det Jyske Musikkonservatorium in Aarhus, Denmark.





Canadian trombonist **Fabrice Godin** is the newly appointed co-principal trombonist of Aarhus Symfoniorkester. He has played with many orchestras both in Scandinavia and Canada such as Det Kongelige Kapel, Göteborgs Symfoniker, Bergen Filharmoniske Orkester, Montreal Symphony Orchestra and Vancouver Symphony Orchestra. Fabrice holds a Bachelor and a Master's degree from the Conservatoire de musique de Montréal and a second Master's

degree from Det Kongelige Danske Musikkonservatorium in Copenhagen. He is currently studying in the soloist class at DKDM with Jesper Juul.

Australian-born **Justin Sun** grew up in Canberra, and completed his Bachelor's degree at the Sydney Conservatorium of Music in 2015. In September 2016 he moved to London to begin postgraduate study at the Royal College of Music, and shortly after his arrival was named the Nora Goodridge Emerging Artist of 2016 by the Australian Music Foundation. In 2017 he competed in the annual Royal Overseas League Competition and was awarded prizes for both Best Woodwind Performance and Outstanding Australian Musician. Justin completed his Master's degree at the RCM with Distinction in July 2018, and

afterwards pursued further study with Ole Kristian Dahl at the Musikhochschule Mannheim. He has performed as guest principal with the Sydney Symphony Orchestra, Australian Opera and Ballet Orchestra, Scottish Chamber Orchestra, Royal Philharmonic Orchestra and BBC Symphony Orchestra, and in December 2018 was appointed the position of principal bassoon with the Aarhus Symphony Orchestra.





Marius T. Paschke is a classically trained percussionist at the Royal Academy of Music in Århus. He was born in Romania and came to Denmark at the age of two. He is working with professional musicians as well as amateurs. “Both teaching and being on stage is for me equally fulfilling - they both give great joy knowing that I’ve given someone a good experience”. He is passionate about percussion and has been playing the drums since the age of five. Furthermore, he has been working with the Symphony Orchestra in both Aarhus and Aalborg as an assistant. As to this day, Marius Paschke is finishing his masters' studies in Malmö, Sweden.

Patricia Martín González is currently studying the soloist class at DJM under supervision of Bue Skov Thomassen and Mathias Kjøller, with supplementary studies with Prof. Yehuda Gilad (USA).

Patricia has performed as soloist with Orquesta Sinfónica Julián Orbón (Spain), was finalist in Concurso de Música de Cámara CONSMUPA-Caja Rural 2012 and 2013 (Spain) together with Umviratus Trio and is the winner of the DJM solistkonkurrence 2019 together with Júlia Cavaller Triay. International performances include PULSAR Festival, Summartónar Festival and Crusell Festival as well as concerts in Spain, France, Italy, Portugal, The Faroe Islands, The Netherlands, Sweden, Italy, Norway and South Korea.

Within the chamber music field, Patricia often performs with Bellbird Chamber Orchestra and Aura Duo and assisted in Ensemble MidtVest. Within the orchestral field, Patricia has collaborated with orchestras both in Spain and Denmark and regularly assists as clarinet player in Aarhus Symphony Orchestra and Aarhus Sinfonietta.



THANK YOU

I would like to express my thanks to YOU, the audience, who are here to share this beautiful evening with me.

Thanks to the fantastic musicians, who I am humbled to share the stage with: Stine Elbæk, Louise Boll, Þórdís Gerður Jónsdóttir, Anne Sofie Sloth Nilausen, Michelle Rakers, Jesper Brun-Jensen, Ian van Rensburg, Kinnon Church, Fabrice Godin, Justin Sun, Marius Paschke and Patricia Martín González.

Thanks to the orchestra tonight - to my fellow friends from DJM and ASO, and to each and every member of Harmoniorkestret Tonica, and its management, who I am so fortunate to continue spending my Thursday evenings with :)

Thank you Prof. Kristian Steenstrup for your stubbornness, belief, for your vast knowledge, support, and humorous way from day one.

Thanks for this fantastic institution, the Royal Academy of Music Aarhus, for some beautiful years.

Big thank you to the persons that have put together hundreds of hours in making this event happen - Nathanael Wetterud, Vibe Thorhauge, Klaus Møller-Jørgensen, Jeanett Riberholdt, Lloyd Griffin, Jonatan Bossert, Sam Thompson, Mogens Bøgh Mortensen, Lærke Rosgaard, Sara Adel Præstholt, Paolo Romano Torquati and Henrik Sandberg, and to my beautiful wife Kathrin.

See you around the corner. I am staying in Aarhus. :)



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