



PIANO CONCERTOS by August Winding & Emil Hartmann
Oleg Marshev, piano · Matthias Aeschbacher, conductor
Sønderjyllands Symfoniorkester
The Danish Philharmonic Orchestra, South Jutland

DANISH PIANO CONCERTOS II
ROMANTIC WORKS FOR PIANO AND ORCHESTRA



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August Winding & Emil Hartmann
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DANISH PIANO CONCERTOS VOL. 2

ROMANTIC WORKS FOR PIANO AND ORCHESTRA

August Winding (1835-1899)

Concerto for Piano & Orchestra A minor, op. 16 *25:04*

(1st performance Musikforeningen / The Music Society 1869)

[1] Allegro con fuoco *9:38*

[2] Andantino *8:35*

[3] Allegro giocoso *6:45*

August Winding:

Concert Allegro for Piano & Orchestra, C minor, op. 29 (ca. 1875)

[4] Molto moderato – allegro non troppo – molto allegro *14:45*

Emil Hartmann (1836-1898)

Concerto for Piano & Orchestra F minor, op. 47 (1889-90) *21:30*

[5] Allegro *9:30*

[6] Canzonetta (Andante) *5:48*

[7] Finale (allegro) *6:06*

Oleg Marshev, piano

Matthias Aeschbacher, conductor

Sønderjyllands Symfoniorkester

The Danish Philharmonic Orchestra, South Jutland

August Winding var søn af en musikalsk præst, hvis store interesse var indsamling af folkeviser. Han gav sønnen den første musikundervisning. Senere blev August elev af pianisten Anton Rée (1820-86), som havde studeret i Hamburg, Wien og Paris, hvor han havde lært Chopin og Kalkbrenner at kende. Også komponisten Carl Reinecke (1824-1910), som i årene 1846-48 var hofpianist i København, underviste Winding, som desuden modtog undervisning i teori og orgelspil af Niels W. Gade, som han knyttede sig nært til.

August Winding debuterede som pianist i 1851, hvorefter han tog til udlandet og videreuddannede sig hos Alexander Dreyschock (1818-69). Efter at være vendt tilbage til Danmark, fik han hurtigt ry som fremragende pianist, især som solist i Mozarts og Beethovens klaverkoncerter (han skrev kadencer til to af Beethovens koncerter) og som kammermusiker. Han optrådte også hyppigt i udlandet, således ved Gewandhauskoncerterne i Leipzig. Men en nervøs armlidelse standsede hans solistkarriere. Fra 1867 underviste han ved konservatoriet i København. Ved sit ægteskab med Clara, datter af komponisten J.P.E. Hartmann, kom han ind i den Hartmann'ske familie og blev således svoger til Claras bror, komponisten Emil Hartmann.

Winding blev også en nær ven af den otte år yngre Edvard Grieg, som opførte Windings *Ouverture til en nordisk Tragedie* i Kristiania (Oslo).

Som komponist huskes Winding næsten

kun for et par salmemelodier, især *Gud, du som lyset og dagen oplod*, men han var ikke desto mindre en både veluddannet og ganske flittig komponist, hvis særdeles velskrevne værker sagtens tåler dagens lys, også i det 21. århundrede. Han skrev en symfoni, en del klaver- og kammermusik, nogle sange og, sammen med svogeren Emil Hartmann, musikken til balletten *Fjeldstuen*.

Klaverkoncerten har ved et pudsigt sammentræf samme toneart og opusnummer som Griegs nok så berømte klaverkoncert, som den imidlertid ikke ligner. Koncerten er tilegnet Niels W. Gade, og det er i ikke ringe grad dennes musikalske stil, der præger koncerten, som i øvrigt er et yderst velformet værk med betydelige virtuose udfordringer for solisten. De hurtige ydersatser er livfulde og takket være det ganske markante tematiske materiale nok værd at lytte til, mens Windings melodiske evne gør sig gældende på charmerende vis i den langsomme midtersats.

Concert Allegro er en slags minikoncert i én sats, dog næsten konsekvent holdt i hurtige tempi. Her er Schumann tydeligt nok inspirationskilden, selv om det tematiske materiale her virker mere personligt end i koncerten. Begge værker er glimrende instrumenteret.

Emil Hartmann var, som svogeren August Winding, klaverelev af Anton Rée, men også af Niels Ravnkilde (1823-90). Faderen, komponisten J.P.E. Hartmann, underviste ham i

teori og orgelspil. Han debuterede som komponist i 1858 med en kirkelig komposition og fik året efter opført musikken til balletten *Fjeldstuen*, komponeret sammen med Winding. Efter et studieophold i Tyskland skrev han musik til Hostrups *En Nat mellem Fjeldene*, og siden kom operaerne *Elverpigen* og *Korsikaneren* og, ikke mindst, *Ragnhild*, opført i Tyskland under titlen *Ruenzauber*. Hartmann afslørede betydelige evner som dirigent, og han var i nogle år et stort navn i Tyskland, hvor han ofte dirigerede egne værker og blev betragtet som en af tidens førende komponister. Han skrev syv symfonier, det første danske symfoniske digt *Hakon Jarl* og ouverturen *Hærmændene på Helgeland* til Ibsens skuespil, nok hans betydeligste orkesterværk. Desuden kammermusik, korværker og sange (*Vuggevise*) og tre koncerter for henholdsvis violin, cello og klaver, alt sammen i en stil, der er mere påvirket af Gade end af faderen, "Gamle Hartmann".

Emil Hartmann var også aktiv som kirkemusiker og var ansat som organist ved først St. Johannes kirke, senere Christiansborg Slotskirke. Han deltog med iver i den kirkesmusikalske strid omkring Thomas Laub og sparede i den anledning ikke på det sproglige krudt.

Hartmann var en stridbar natur og led nok i nogen grad af forfølgelsesvanvid. Han var flere gange indlagt til behandling for psykiske lidelser. Dette kan have medvirket til, at han havde vanskeligt ved at opnå den anerkendelse, han

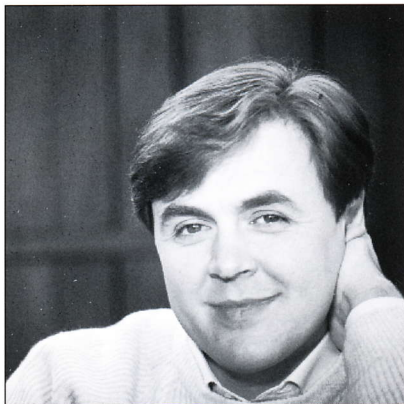
mente at have fortjent, i Danmark, selv om faderens urokkelige position som Danmarks store komponist (ved siden af Gade) sikkert også har medført skepsis over for sønnens arbejder.

Klaverkoncerten blev til i 1889-90 og opførtes i 1890 i Berlin, hvor anmelderen i Berliner Lokal-Anzeiger kaldte den "gute deutsche Musik" med mindelser om Weber.

Koncerten blev spillet i København ved en af Musikforeningens forårskoncerter, efter at Gade kort før sin død havde sat den på programmet. Politikens anmelder, som traditionelt var negativt indstillet over for Hartmanns musik, skrev om værket: "Det er fint og dygtigt gjort, med Emil Hartmanns velkendte smidighed både i selve udarbejdelsen og i det instrumentale. Indholdet er ingenlunde betydeligt, nærmest blidt og blødt, men klaverpartiet, der ikke lod til at være særlig vanskeligt, er behandlet med megen smag."

Koncerten er ret kort. To livfulde og energiske ydersatser indrammer den melodisk indtagende canzonetta. Som altid hos Emil Hartmann er orkestret behandlet med stor overlegenhed og klangskønhed.

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Oleg Marshev er født i Baku, det tidligere USSR og studerede hos Valentina Aristova på Gnesinskolen for særligt talentfulde børn og senere hos Mikhail Voskrensky på Moskvas musik-konservatorium, hvor han afsluttede solisteksamen i 1988 med æresdiplom. Marshev er derved en direkte repræsentant for den femte generation af russiske pianister siden Liszt, gennem Alexander Soliti, Konstantin Igumov og Voskrenskys lærer Lev Oborin.

Marshevs førstepris i 1988 i den internationale "Pilar Bayona"-klaverkonkurrence i Spanien udgjorde den første i en serie strålende sejre ved klaverkonkurrencer, som har bekræftet hans ry som en af de mest talentfulde russiske pianister af sin generation. I 1990 fik han førstepris og guldmedalje ved den internationale

AMSA klaverkonkurrence i Cincinnati; i 1991 førstepris ved Concorso Pianistico Internazionale "Citta di Marsala" og det følgende år vandt han den eftertragtede *Primo Premio Assoluto* i Italiens hovedstad ved den fornemme klaverkonkurrence: Concorso Pianistico Internazionale "Roma 1992".

Udover utallige engagementer i Oleg Marshevs hjemland har han koncerteret i Ungarn, Polen, Spanien, Tyskland, Holland, Frankrig, Skandinavien, Japan, New Zealand, USA og Canada. I 1991 havde han i New York en højtbærommet debutkoncert i "Alice Tully Hall", Lincoln Center, som førte til en indbydelse til at optræde i Concertgebouw i Amsterdam.

Oleg Marshev er bosiddende i Italien og giver gentagne koncerter i alle landets førende musikcentre, fra Messina, Catania og Palermo i syd via Rom og Toscana til de største byer i nord som Torino og Milano. Han er også stadig mere efterspurgt som lærer, hvor han afholder mesterkurser i Spanien, Italien og USA og som jurymedlem ved klaverkonkurrencer (også ved klaverkonkurrencen i Cincinnati).

Oleg Marshevs aktiviteter omfatter også fonogramindspilninger. Som Danacords eksklusivkunstner har han udover en cd med klaverkoncerter af Anton Rubinstein indspillet Prokofjeks samlede originalværker for soloklaver på fem compact discs (hans fortolkning af 'krigssonaterne' 6-8 har netop vundet det prestigefyldte ridderlag "Classic CD Choice"). Yderligere har Oleg Marshev indspillet para-

-fraser af Pavel Pabst og soloværker af Richard Strauss, Rachmaninov, Liszt og Emil von Sauer. Alle disse mange indspilninger er blevet mødt med kritikerrosen fra ledende internationale magasiner som *Gramophone*, *High Fidelity*, *Fanfare*, *In tune*, *Fono Forum*, *Diapason*, *Cd Classica*, *Repertoire des Disques Compacts*..



Matthias Aeschbacher er født 1945 i Zürich og stammer fra en vidtforenet musikerfamilie. Den grundlæggende musikuddannelse fik han på musikakademiet i hjembyen Zürich, og klaver studerede han hos sin far, pianisten Adrian Aeschbacher. Efter de første succeser som pianist i Zürich, Basel og Luzern besluttede han sig for at ændre løbebane til kapelmester. Christian Vöchting, den daværende musikalske chef for Zürichs operahus, indviede Matthias Aeschbacher i kunsten at dirigere og engagerede ham i 1964 som solorepetitor ved Zürichs

operahus, hvor han i 1964 efterfulgte Ferdinand Leitner som førstekapelmester. Denne position besad han i næsten otte år.

I 1976 fik han stillingen som musikalsk ansvarlig for teatrene i byen Essen og to år senere blev han enstemmigt af senatet i Lübeck valgt til ny generalmusikchef. I næsten ti år var han medbestemmende for de musikalske begivenheder i byen.

Matthias Aeschbacher virkede ved flere lejligheder som gæstedirigent ved statsoperaen i Bayern og Hamburg og i nogle år regelmæssigt ved Gran Teatro del Liceo i Barcelona, hvor han specielt varetog Wagnerrepertoiret.

Ved både koncerter og radioproduktioner har han dirigeret berømte orkestre som Residensorkestret i Den Haag, NDR-Symfoniorkester, Bambergersymfonikerne, Barcelonas Symfoniorkester og næsten alle de schweiziske orkestre. Og han har ofte dirigeret Sønderjyllands Symfoniorkester og indspillet en Jacob Gade-cd med Odense Symfoniorkester.

I sommeren 1987 overtog han, ved siden af mesterkurserne efter Leonard Bernstein og Sergiu Celibidache, førstelærerstillingen ved Schleswig-Holsteins Musikfestivals Orkester, med hvem han ofte koncerterer.

Matthias Aeschbacher har over 80 operaer og næsten 300 orkesterværker i sit repertoire og har gjort en stor indsats for uropførelser og nyiscenesættelser af operaer fra den klassiske modernisme. Siden 1991 er han førstedirigent ved teatret og filharmonien i Essen.

Sønderjyllands Symfoniorkester

Chefdirigent: Iona Brown

Orkesterchef: Henrik Wenzel Andreassen

Internet:

<http://www.sonderjyllands-symfoniorkester.dk>

Sønderjyllands Symfoniorkester blev oprettet i 1963 og giver koncerter i hele Syd- og Sønderjylland samt Sydslesvig, hvor det er en uundværlig del af det kulturelle liv.

Orkestret, der har 65 fastansatte musikere, har omkring 160 arrangementer om året, og dets alsidige arbejde omfatter symfonikoncerter, kirke-, skole-, gymnasie-, plejehjems- og familiekoncerter, cd-indspilninger samt koncerter med lokale amatørkor. Fra 1965-80 var Carl von Garaguly orkestrets chefdirigent, og siden sæsonen 1997/98 er Iona Brown chefdirigent for orkestret. Der afholdes årligt fælleskoncerter med Schleswig-Holsteinisches Sinfonieorchester, koncerter med gymnasiekor fra hele regionen samt en årlig workshop med danske komponister. Sønderjyllands Symfoniorkester spiller endvidere til Den Jyske Operas forestillinger. Sønderjyllands Symfoniorkester har turneret i Schweiz, Frankrig, Tyskland og på Færøerne samt spillet ved Schleswig Holstein Musik Festival.

Sønderjyllands Symfoniorkestres prøvesal og administration ligger i Sønderborg.

August Winding was the son of a musical clergyman whose great interest was in collecting folk-songs. He was his son's first music teacher. Later August became the pupil of the pianist Anton Rée (1820-86), who had studied in Hamburg, Vienna and Paris, where he became acquainted with Chopin and Kalkbrenner. The composer Carl Reinecke (1824-1910), who was Court pianist in Copenhagen in 1846-48, also taught Winding, who in addition received tuition in theory and the organ from Niels W. Gade, with whom he was very close.

August Winding made his début as a pianist in 1851, then travelled abroad and pursued further studies with Alexander Dreyschock (1818-69). After returning to Denmark he quickly made a name for himself as a brilliant pianist, especially as a soloist in the piano concertos of Mozart and Beethoven (he wrote cadenzas for two of Beethoven's concertos) and as a performer of chamber music. He also played frequently abroad, e.g. at the Gewandhaus concerts in Leipzig. But a nervous complaint in his arm put a stop to his career as a soloist. From 1867 he taught at the conservatoire in Copenhagen. Through his marriage to Clara, the daughter of the composer J.P.E. Hartmann, he became part of the Hartmann family and was indeed the brother-in-law of Clara's brother, the composer Emil Hartmann.

Winding also became a close friend of Edvard Grieg, eight years his junior, who performed Winding's *Overture to a Norwegian Tragedy* in Kristiania (Oslo).

As a composer Winding is almost only remembered for a few hymn tunes, especially *Gud, du som lyset og dagen oplod* (God, who created the light and day), but he was nevertheless a well-schooled and assiduous composer whose extremely well-written works most certainly deserve a hearing, even in the 21st century. He wrote a symphony, some piano and chamber music, songs and, together with his brother-in-law Emil Hartmann, the music for the ballet *Fjeldstuen* (The Mountain Hut).

By a strange coincidence the piano concerto is in the same key and bears the same opus number as Grieg's rather well-known piano concerto, which, however, it does not resemble. The work is dedicated to Niels W. Gade, and to a large extent it is this composer's style which prevails in the concerto, which moreover is an extremely well-crafted work with many virtuosic challenges for the soloist. The quick outer movements are lively, and thanks to the somewhat distinctive thematic material, well worth hearing, while in the slow middle movement, Winding's ability as a melodist makes itself felt in a charming manner.

Concert Allegro is a kind of mini-concerto in one movement, although almost consistently in rapid tempi. Here Schumann is quite clearly the source of inspiration, even though the thematic material seems more personal than in the concerto.

Both works are brilliantly orchestrated. Like his brother-in-law August Winding, **Emil**

Hartmann was a piano pupil of Anton Rée, but he also studied with Niels Ravnkilde (1823-90). His father, the composer J.P.E. Hartmann, taught him theory and the organ. He made his début as a composer in 1858 with a sacred composition and the following year had the music which he and Winding had composed for the ballet *The Mountain Hut* performed. After studying in Germany he wrote music for Hostrup's *En Nat mellem Fjeldene* (A Night between the Mountains) and later composed the operas *Elverpigen* (The Elfin Girl) and *Korsikaneren* (The Corsican) and, not least, *Ragnhild*, performed in Germany under the title *Runenzauber*: Hartmann evinced considerable ability as a conductor, and was for some years a big name in Germany, where he often conducted his own works and was considered to be one of the leading composers of the time. He wrote seven symphonies, the first Danish symphonic poem *Hakon Jarl* (Earl Hakon) and the overture *Hærmændene på Helgeland* to Ibsen's play, probably his most significant orchestral work. Besides these works chamber music, choral works and songs *Vuggeviser* (Lullabies) and three concertos for violin, cello and piano, all in a style more influenced by Gade than his father, "Old Hartmann".

Emil Hartmann was also active as a church musician and was first the organist of St. John's Church, later of the chapel of Christiansborg Castle, Copenhagen. He was an eager participant in the controversy surrounding the church musician Thomas Laub and in this respect he really let rip.

Hartmann was argumentative by nature and to some extent suffered from persecution mania. He received treatment several times for psychical disorders. This may have contributed to the difficulty he experienced in achieving the recognition he thought he deserved in Denmark, even though his father's unshakeable position as Denmark's great composer (along with Gade) probably also gave rise to scepticism with regard to the son's work.

The Piano Concerto came into being in 1889-90 and was performed in Berlin in 1890, where the critic in Berlin Lokal-Anzeiger called it "good German music" with suggestions of Weber. The concerto was performed in Copenhagen at one of the Musical Association's spring concerts after Gade had included it in the programme shortly before his death. The Politiken critic, who traditionally was negatively inclined towards Hartmann's music, wrote about the work: "It is a fine and well-crafted work with Emil Hartmann's well-known flexibility regarding both the working out and orchestration. The content is by no means significant, if anything gentle and indulgent, but the piano part, which does not seem to be unduly difficult, is treated with considerable taste." The concerto is rather short. Two lively, energetic outer movements frame the melodically captivating canzonetta. As always with Emil Hartmann the orchestra is treated with great mastery and with a feeling for beauty of sound.

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Born in Baku, ex-USSR, **Oleg Marshev** trained with Valentina Aristova at the Gnesin School for Highly Gifted Children and with Mikhail Voskresensky at the Moscow Conservatory where he completed his Performance Doctorate in 1988 gaining the Diploma with Honour. Marshev is thus a direct representative of the fifth generation of Russian pianists since Liszt, through Alexander Siloti, Konstantin Igumnov and Voskresensky's teacher, Lev Oborin.

Marshev's First Prize in the 1988 "Pilar Bayona" International Piano Competition (Spain) proved the first in a series of illustrious competition victories which have confirmed the artist's reputation as one of the most talented Russian pianists of his generation: in 1990 he took First Prize and the Gold Medal at the AMSA World Piano Competition of Cincinnati; in 1991 First Prize at the Concorso Pianistico Internazionale "Citta di Marsala" and the following year he was awarded the coveted *Primo Premio Assoluto* in the Italian capital's premier competition, the Concorso Pianistico Internazionale "Roma 1992".

In addition to numerous engagements in his native country, Marshev has performed in Hungary, Poland, Spain, Germany, Holland, France, Scandinavia, Japan, New Zealand and in the United States and Canada. 1991 saw his New York debut with a highly acclaimed recital at the Lincoln Center "Alice Tully Hall" which led to an invitation to perform at the Amsterdam Concertgebouw. Resident in Italy, the artist gives concerts regularly in that country's leading music

centres, from Messina, Catania and Palermo in the south, via Rome and Tuscany to the major cities of the north such as Turin and Milan. He is also in increasing demand as a teacher, holding masterclasses in Spain, Italy and the USA, and as a competition jury member (including that of the World Piano Competition in Cincinnati).

Marshev's activities also extend to the recording studio: in addition to a cd with the piano concertos of Anton Rubinstein, he has recorded the complete original works for solo piano by Prokofiev on five cd's (his interpretations of the 'War' trilogy being recently awarded the prestigious accolade "Classic CD Choice"). He has further recorded paraphrases by Pavel Pabst and solo piano works by Richard Strauss, Emil von Sauer a.o. All these releases have been received to critical acclaim by leading international publications such as *Gramophone*, *High Fidelity*, *Fanfare*, *In Tune*, *Fono Forum*, *Diapason*, *Cd Classica*, *Repertoire des Disques*...

Matthias Aeschbacher was born in Zürich in 1945 and is from a large family of musicians. He received his basic musical education at the Academy of Music in his home city Zürich and studied the piano with his father, the pianist Adrian Aeschbacher. After initial successes as a pianist in Zürich, Basel and Lucerne he decided to change career and become a conductor. Christian Vöchting, the then music chief of the Zürich opera house, initiated Matthias Aeschbacher in the art of conducting

and in 1964 engaged him as solo répétiteur in the Zürich opera house, where he succeeded Ferdinand Leitner as chief conductor in the same year. This position he held for almost eight years.

In 1976 he was appointed to a post making him responsible for music in the theatres in the city of Essen, and two years later he was unanimously elected by the senate in Lübeck to be the new general music chief there. For almost ten years he had a say in deciding the musical events of the city. Matthias Aeschbacher was several times a guest conductor at the state opera in Bavaria and in Hamburg and for some years on a regular basis at Gran Teatro del Liceo in Barcelona, where he specialized in Wagner.

In concerts and radio productions he has conducted such famous orchestras as the Residentie Orkest in The Hague, NDR-Symphony Orchestra, the Bamberg Symphony Orchestra, the Barcelona Symphony Orchestra and almost all the Swiss orchestras. And he has often conducted the Danish Philharmonic Orchestra, South Jutland and recorded a Jacob Gade CD with the Odense Symphony Orchestra.

In the summer of 1987 he took over the post of principal teacher of the Schleswig-Holstein Music Festival Orchestra, with whom he often performs, besides directing master classes after Leonard Bernstein and Sergiu Celibidache.

Matthias Aeschbacher has over 80 operas and almost 300 orchestral works in his repertoire.

Since 1991 he has been the chief conductor of the theatre and Philharmonia in Essen.

Sønderjyllands Symfoniorkester.
The Danish Philharmonic Orchestra,
South Jutland

Chief Conductor: Iona Brown

General Manager: Henrik Wenzel Andreassen

Internet:

<http://www.sonderjyllands-symfoniorkester.dk>

Sønderjyllands Symfoniorkester (The Danish Philharmonic Orchestra, South Jutland) was established in 1963, and the orchestra is giving concerts in the southern part of Denmark and in South Schleswig (Germany), where it is an indispensable part of the regional cultural life.

The orchestra consists of 65 permanently employed musicians, and gives about 160 annually concerts, which include symphony concerts, church concerts, school and high school concerts, recordings and concerts with local amateur choirs. The repertoire covers the music from the baroque up to today. Carl von Garaguly was the chief conductor from 1965 to 1980. Iona Brown was appointed the orchestra's chief conductor from the 1997/98 season.

Sønderjyllands Symfoniorkester is having annual joint concerts with the Schleswig-Holsteinisches Sinfonicorchester in Flensburg. Furthermore it is playing concerts with high school choirs from the whole region, and arranges an annual workshop with Danish composers playing contemporary Danish music.

In addition to this the orchestra is playing to the performances of The Danish National Opera in this part of Denmark. The orchestra has toured in Germany, Switzerland, France and the Faroe Islands and played at the Schleswig Holstein Musik Festival.

The rehearsal hall and the administration of Sønderjyllands Symfoniorkester are domiciled in Sønderborg.

English translation: Gwyn Hodgson

Cover illustration: Finn Sigfusson,
cellist in Sønderjyllands Symfoniorkester
(His cover for DACOCD 508 Harmony Families Vol 1 won the 2000 GRAMMY Award for Best Cover Design)

Booklet back:

Sønderjyllands Symfoniorkester

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The Danish Philharmonic Orchestra, South Jutland

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Conductor Iona Brown
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Henrik Steensgaard, cello
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Oleg Marshev, piano
Conductor Matthias Aeschbacher
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 DIGITAL DDD
 Total playing time
 61:37

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DANISH PIANO CONCERTOS VOL 2

ROMANTIC WORKS FOR PIANO AND ORCHESTRA

August Winding (1835-1899)

Concerto for Piano & Orchestra
A minor, op. 19 (1st perfm. 1869) 25:04

- [1] Allegro con fuoco 9:38
- [2] Andantino 8:35
- [3] Allegro giocoso 6:45

August Winding:

Concert Allegro for Piano &
Orchestra, C minor, op. 29 (ca. 1875)

- [4] Molto moderato – allegro non troppo –
molto allegro 14:45

Emil Hartmann (1836-1898)

Concerto for Piano & Orchestra
F minor, op. 47 (1889-90) 21:30

- [5] Allegro 9:30
- [6] Canzonetta (Andante) 5:48
- [7] Finale (allegro) 6:06

Oleg Marshev, piano

Matthias Aeschbacher, conductor

Sønderjyllands Symfoniorkester
The Danish Philharmonic Orchestra,
South Jutland

DANISH PIANO CONCERTOS VOL 1
Siegfried Langgaard · Rued Langgaard
DACOCD 535



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