

Music from Malmö, Volume One

THREE NEW CONCERTOS FOR BASS CLARINET

by
Jörgen Dafgård
Geoffrey Gordon
Joseph Phibbs

Carl-Johan Stjernström, bass clarinet
Benjamin Schmid, violin
Malmö Symphony Orchestra
Musica Vitae
Joachim Gustafsson

INCLUDES FIRST RECORDINGS

THREE NEW CONCERTOS FOR BASS CLARINET

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Carl-Johan Stjernström

I find few musical experiences as satisfying as giving the first performances of new works written especially for me. In 2005, I premiered Folke Carlsson's clarinet concerto, his Suite for Clarinet and String Orchestra. In 2019 I had the honour and delight of giving the Swedish premiere of the Anglo-American Geoffrey Gordon's *Prometheus* for bass clarinet with the Malmö Symphony Orchestra conducted by Marc Soustrot. Shortly after that I was asked to record *Prometheus* with the Malmö SO and produce an album of the work. That led to a total of three concertos written for me. After *Prometheus*, in 2022 the Swedish composer Jörgen Dafgård wrote a double concerto, *Tandem*, for bass clarinet, violin and strings, dedicated jointly to me, to Benjamin Schmid and to the string orchestra Musica Vitae. And to complete the album, the English composer Joseph Phibbs wrote his bass-clarinet concerto for me and the Malmö SO in 2025. This album is unique, since it is probably the first of its kind with three solo concertos written for bass clarinet and orchestra.

Prometheus was recorded at Malmö Live¹ with the Malmö SO in 2022 and *Tandem*, also at Malmö Live, with Musica Vitae in the same year. Joseph Phibbs' concerto was recorded at Malmö Live with the Malmö SO in 2025, soon after its completion. All concertos were conducted by Joachim Gustafsson, the Swedish Music Director of the Orquesta Filarmonica de Bogotá. The music was recorded by the Danish sound engineer Daniel Davidsen.

There is one other treasured musical experience for me that rivals the thrill of a world premiere. Since summer 2018, I have loved playing my Henri Selmer Privilege 'Black Edition' bass clarinet: it has a smooth velvety action, warm tone and focused sound. It just might be my favourite musical partnership to date.

¹ Malmö Live is an events venue near the harbour, comprising a concert-hall and several smaller spaces, a convention centre, a hotel and residential and office buildings. It opened in August 2015.

THE COMPOSERS ON THEMSELVES AND THEIR CONCERTOS

JOSEPH PHIBBS

UK, b. 1974

Concerto for Bass Clarinet and Orchestra (2025)

I was born in London and raised in Ipswich, where my parents – who were actors – worked at the local repertory theatre. I began composing at an early age, and at fourteen started attending the Purcell School of Music, with the support of a Suffolk County Council Scholarship. It was here I was taught composition by Param Vir, before continuing studies at King's College London (B.Mus. and M.Mus., with Harrison Birtwistle). Following a year writing theatre music in Ipswich, I enrolled at Cornell University, New York, where I studied for five years under Steven Stucky, before returning to the UK and settling in London.

In recent years I have forged relationships with a number of ensembles and orchestras, notably the Philharmonia Orchestra (*Rivers to the Sea* and Clarinet Concerto), London Symphony Orchestra, Britten Ensemble and BBC Symphony Orchestra, which has commissioned five works to date, including *Lumina* (heard at the 'Last Night of the Proms' in 2003), *Partita* (a joint BBC/Koussevitzky Foundation commission) and, most recently, a cello concerto (2025, with Guy Johnson). Smaller-scale instrumental music also forms a large part of my output: song-cycles, sonatas and four string quartets (Nos. 1 and 4 commissioned by the Piatti Quartet, and Nos. 2 and 3 by the Navarra and Belcea Quartet/Carnegie Hall respectively). A close and ongoing relationship with Wigmore Hall has resulted in several commissions and premieres over the last 20 years, and in 2023 the venue hosted two portrait concerts of my recent chamber music.



Photograph: Malcolm Growthers

My works are performed at festivals in UK and abroad (Aldeburgh, Bath, the Beethovenfest in Bonn, Cheltenham and Tanglewood, among others), appearing most frequently at the Presteigne Festival. It was here in 2018 that the Artistic Director, George Vass, conducted the Welsh premiere of *Juliana*, a chamber opera to a libretto by Laurie Slade, a work he commissioned and subsequently recorded. I have also composed music for choir, with works commissioned and recorded by Tenebrae, The Sixteen and ORA Singers.

Among my main influences is the music of Prokofiev, Britten, Lutosławski, Steven Stucky and Lhasa de Sela.

I first met Carl-Johan ('Calle') Stjernström in 2018 through the Malmö Symphony Orchestra, and we have been good friends ever since. The MSO, together with soloist Mark van de Wiel and the Philharmonia Orchestra, co-commissioned a clarinet concerto from me in 2017, and it was during a break in an orchestral rehearsal that Calle – a tireless advocate for expanding the modest repertoire of his instrument – set about planning a commission.

Breaking with the traditional three-movement concerto form, this work is set in four movements, and in this regard is aligned more closely to a symphonic structure. The slow introduction (*Largo*, subtitled *Notturmo*) [1] is a type of serenade, the soloist here playing in the high, most expressively 'vocal' range of the instrument over a slowly evolving backdrop of murmuring strings and harp. The harmony here is static yet ambiguous, a major-minor chord depicting a world at once alive and yet glimpsed through shadows. At its climax the music segues briskly into the main movement (*Presto*), a sequence with a cinematic flavour (perhaps *film noir* in spirit) articulated through rapidly crosscutting textures of edgy repeated string chords, flickering woodwind figuration and snatches of dance music.

By contrast, the second movement (*Presto*) styled a 'Scherzo-Rondo' [2], is imbued with a brittle playfulness, a recurring rhythmic motif in the bass clarinet answered by ever-changing combinations in the orchestra. Following several contrasting episodes a

central section shifts to something far more expressive and plaintive, before the rondo theme reasserts itself, scuttling down to vanish in the depths of the orchestra.

The slow movement (*Larghetto*) [3] forms the romantic core of the work, and like its opening is imbued with a vocal quality, the soloist's phrases now weaving through, now hovering above, an orchestra whose role is largely accompanimental. Only towards the end does the orchestra unleash its full force, a variation of an earlier melody appearing as a full orchestral *tutti*.

The *Allegro* finale [4] is frenetic and virtuosic, with an orchestral refrain (rapid strings and xylophone, punctuated by cascading brass) recalling the glittering, urban imagery of the first movement, the soloist now playing – at dizzying speed – arpeggiated figures over a jazz-infused combination of double-bass *pizzicato* (walking bass) and high-hat cymbal. A short cadenza, harking back to themes in earlier movements, allows for a brief relaxation in speed, before the coda reasserts the opening tempo to bring the movement to a climax and close.

The work is dedicated with heartfelt thanks to Carl-Johan Stjernström, not only for his remarkable playing of this concerto – no composer could be better served – but also his many encouraging words throughout the composition process. I am also grateful to the Malmö Symphony Orchestra for commissioning the work.

JÖRGEN DAFGÅRD

Sweden, b. 1964

Tandem: Concerto for Violin and Bass Clarinet (2022)

In 2000 I was a newly graduated composer when my career got off to a flying start: my orchestral piece *Veils* won a competition announced by Swedish Radio and a couple of years later it reached the top ten in the international 'Masterprize' competition, leading to a lot of performances and commissions from various orchestras. A residency at the Swedish Radio Symphony Orchestra in 2013 initiated a series of solo concertos, starting with the clarinet concerto *Caprism*.



Photograph: Linnea Därfärd

Having performed some of my orchestral works with the Malmö Symphony Orchestra, Carl-Johan Stjernström approached me with the proposal that I should write ‘something very beautiful for bass clarinet and orchestra.’ The idea grew from a single movement for bass clarinet and string orchestra to a double concerto for violin, bass clarinet and string orchestra in three movements. The choice to make it into a double concerto resulted from the wish of the joint commissioning orchestra, Musica Vitae, also to engage its artistic leader, Benjamin Schmid, as violin soloist. Having violin and bass clarinet as solo instruments proved to be an excellent match that distributed the richness and agility of both instruments across a very wide tonal range.

The pandemic meant more than a year of cancelled and delayed orchestra projects. The relief that I felt when I could finally start composing *Tandem* is reflected in the first movement [5]. It starts in an exuberant mood, goes through romantic and playful passages and a varied recapitulation before reaching an ecstatic final section. When the tension is at its height, a cadenza sets in before the closing section.

The second movement [6] is in a way the realisation of Carl-Johan’s original proposal to write ‘something very beautiful’. In a chaconne-like manner over the orchestral background, starting softly from the lowest note of the bass clarinet, the movement goes through both tender and painful passages in a long arch form, in which the emotional ebb and flow covers both threat and consolation in different recurring and varied themes.

Whereas the second movement to me reflected the loss of both freedom and carefree innocence during the pandemic, the start of the war in Ukraine can perhaps be traced in the restless unease that lies beneath the surface of the rustic and jesting mood that dominates the third movement [7]. ‘Familiar but with a twist’ might also be a way to describe the tonal language of the whole double concerto, which uses a strict system of superimposed scales.

GEOFFREY GORDON

USA, b. 1968

***Prometheus: Concerto for Bass Clarinet and Orchestra* (2018)**

I split my time between the USA and England and much of my work is focused on the UK, including premieres at major festivals – a song-cycle setting the Holy Sonnets of John Donne at the Oxford International Song Festival in 2023 and the UK premiere of *Crucifixus* (for double choir and cello solo) at the Presteigne Festival, with the Choir of Royal Holloway, in 2024. I've worked with and/or been commissioned by the BBC Philharmonic, the Philharmonia, BBC Scottish Symphony Orchestra (recording with the BBCSSO and Martyn Brabbins, with whom I have collaborated on a number of projects), the Britten Sinfonia, the Birmingham Contemporary Music Group, the English String Orchestra, among many others. Projects with the Academy of Saint Martin in the Fields choir and the Piatti Quartet are planned for the future.

I wrote *Prometheus* in 2018, a co-commission from the Philharmonia Orchestra in London, the Minnesota Orchestra in Minneapolis and the Malmö Symphony Orchestra and their principal bass clarinetist, my dear friend Carl-Johan Stjernström. Since the MSO premiere in 2019, with Carl-Johan and the conductor Marc Soustrot, I've had a string of commissions with major orchestras in the USA, the UK and across Europe and Asia – most recently including a commission from the BBC Philharmonic, which premiered *Anima Mia*, a *symphonie concertante* for bassoon and orchestra with soloist Roberto Giaccaglia and the conductor John Storgårds at Bridgewater Hall in November 2024 (subsequently featured on the TV programme *Inside Classical* on BBC 4) and a commission from Radio France, *Ses purs ongles très haut*, a concerto for B flat clarinet, chorus and orchestra, premiered by the Orchestre Philharmonique de Radio France, the Radio France Choir, the conductor Mikko Franck and soloist Jérôme Voisin, at the Maison de la Radio et de la Musique in Paris in March 2025. A major commission



project including the Swedish Chamber Orchestra, the Lausanne Chamber Orchestra, the Hong Kong Sinfonietta and the Saint Paul Chamber Orchestra concluded in June 2025 with three performances of *Fumée* for clarinet and chamber orchestra with the SPCO and the conductor Gábor Takács-Nagy (the results of which will be part of a new recording of some of my recent orchestral works). The Antwerp Symphony Orchestra commissioned *Mad Song* and gave the world premiere in 2022; it was recorded by the BBC Scottish Symphony Orchestra that same year, with the US premiere following from the Cleveland Orchestra in November 2025. Recent chamber works have premiered at Carnegie Hall, the Wigmore Hall, the Berliner Philharmonie, the Sibelius Academy in Finland, the Schoenberg Center in Vienna and Hakuju Hall in Tokyo.

The work recorded here, *Prometheus* for bass clarinet and orchestra, follows the text and architecture of the treatment of the Greek legend by the Czech-born German-speaking author Franz Kafka. That text (below) is concise and profound and carries the terse gravity of a much larger work. I found it to be symphonic in design (not least in that it is comprised of four distinct passages or movements) and therefore I have treated it this way in the composition. In many ways, I consider this work a symphony in which the bass clarinet embodies and expresses the spirit of Prometheus, set against a fairly massive and declamatory orchestra. Each of the four movements is in every sense a response to the Kafka text, with the final coda, as the music critic Terry Blain described it, tracking the title character's 'gradual obliteration from public memory through a twisting solo cadenza to the unsettling memory-wipe of the piece's fade-to-black conclusion'.²

Kafka's short story 'Prometheus' was written at some point between 1917 and 1923, probably in 1918. It was first published posthumously in 1931, in an anthology edited by Max Brod and Hans-Joachim Schoeps, *Beim Bau der chinesischen Mauer* ('While the Chinese Wall was being built').³ It is short enough to be quoted here in its entirety:

² 'Minnesota Orchestra gives "Prometheus" concerto a fiery premiere', *Star Tribune* (Minneapolis), 26 April 2019.

³ Gustav Kiepenheuer Verlag, Weimar, 1931. An English translation, *The Great Wall of China*, by Willa and Edwin Muir, was published by Martin Secker in London in 1933.

There are four legends concerning Prometheus:

According to the first [8] he was clamped to a rock in the Caucasus for betraying the secrets of the gods to men, and the gods sent eagles to feed on his liver, which was perpetually renewed.

According to the second [9] Prometheus, goaded by the pain of the tearing beaks, pressed himself deeper and deeper into the rock until he became one with it.

According to the third [10] his treachery was forgotten in the course of thousands of years, forgotten by the gods, the eagles, forgotten by himself.

According to the fourth [11] everyone grew weary of the meaningless affair. The gods grew weary, the eagles grew weary, the wound closed wearily.

There remains the inexplicable mass of rock. The legend tries to explain the inexplicable. As it comes out of the substratum of truth it has in turn to end in the inexplicable.⁴

The premiere of *Prometheus* took place on 19 January 2019 in the Royal Festival Hall, with Laurent Ben Slimane as soloist and the Philharmonia conducted by Martyn Brabbins.⁵ It was the beginning of what for me has been an extraordinary run of commissions and premieres with many of the best orchestras in the world. And for that reason, this work will always hold a special pride of place in my canon.

⁴ After the translation of Willa and Edwin Muir, in *Franz Kafka: The Complete Stories*, ed. Nahum N. Glatzer, Schocken Books, New York, 1971, p. 432.

⁵ A live recording of this event was released on an all-Gordon album, *Mythologies and Mad Songs*, Orchid Classics orc100305.

Born and raised in the small Swedish town of Arboga, which has schooled a numerous of professional musicians through the years, **Carl-Johan Stjernström** decided early on that music would be his profession and after he won first prize in a competition of 'Open House for Young Musicians' in the Berwald Hall, Stockholm, at age eighteen, the choice was easy. He began his career in 1983 as the principal clarinet player of the Gothenburg Wind Orchestra. A few years later, he moved south and took a degree, 'Master of Fine Arts in Music', at the Malmö Academy of Music in 1989. After his studies, he worked on developing a solo career, releasing a debut album on Intim Music in 1997: a programme of twentieth-century French and Swedish composers with the pianist Mikael Kanarva. During this period, he was a member of the best-known contemporary-music ensemble in Sweden, Ars Nova. There he developed his skills on the bass clarinet and in 1999 he won the bass-clarinet position in the Malmö Symphony Orchestra.



Photograph: Christian Davidsson

He is much in demand as a soloist and chamber musician, with concerts throughout his native Scandinavia, as well as in France, Germany, Poland and the United States. His skills as a virtuoso musician and his pleasant way with audiences and colleagues alike led him to join the Newport Music 'family' in 2004, with performances at the largest chamber-music festival in the United States, the Newport Music Festival. One of his favourite collaborations over the last twenty years has come through concerts with the French pianist Alain Jacquin.

The education and mentorship of young musicians has been part of his professional life since 1999. He has conducted numerous master-classes internationally. Since 2003 he has taught bass clarinet and chamber music at the Malmö Academy of Music and at the Malmö Latin School, creating and leading an exchange programme between his students in Malmö and the Conservatoire de Lyon.

The multifaceted and versatile Viennese-born violinist **Benjamin Schmid** is renowned for his extraordinarily broad artistic range. In addition to the 75+ concertos in his repertoire, he champions works by composers such as Gulda, Hartmann, Korngold, Lutosławski, Muthspiel, Reger, Szymanowski and Wolf-Ferrari. He also has a successful career in jazz and regularly presents his *Hommage à Grappelli* programme at jazz venues and classical concert-halls alike.

Artistic Director of the Musica Vitae Chamber Orchestra in Sweden from 2020 until 2024, Benjamin Schmid now continues his successful artistic work in diverse play/direct projects with the Stuttgart Chamber Orchestra. Recent appearances include performances with the Gothenburg Opera Orchestra, the Wuppertal Symphony Orchestra, the Orchestra Sinfonica di Milano and the Zagreb Philharmonic. He has a close relationship with the Vienna Philharmonic, and their notable collaborations include the opening concert of the Salzburg Festival as well as performances at the Vienna Musikverein and, in 2011, the Paganini-Kreisler Concerto at Schloss Schönbrunn with Valery Gergiev, an event broadcast in over 60 countries and released on CD and DVD by Deutsche Grammophon.

He has a discography of over 50 albums, many of which have won awards from the critics, among them including the 'Echo' Klassik, *Gramophone* 'Editor's Choice' and *The Strad* 'Selection'. His recording of Ligeti's Violin Concerto was named 'Record of the Month' by *Gramophone*, and his album of Wolf-Ferrari's Violin Concerto was nominated for the Vierteljahrespreis der Deutschen Schallplattenkritik.

Benjamin Schmid won the Carl Flesch International Competition in 1992, where he also received the Mozart, Beethoven and Audience prizes. He holds a professorship at the Salzburg Mozarteum and teaches master-classes at Hochschule der Künste Bern. He was a member of the jury at the 2017 ARD International Music Competition for violin, and Chairman of the Jury at the 2019 International Leopold Mozart Violin Competition.

The conductors with whom he has worked include Riccardo Chailly, Christoph von Dohnányi, Hannu Lintu and John Storgårds, and the orchestras the Australian Chamber Orchestra, Concerto Köln, Gewandhausorchester Leipzig, Royal Concertgebouw Orchestra, Tonhalle-Orchester Zürich, St Petersburg Philharmonic Orchestra and Toronto Symphony Orchestra. His US engagements have included appearances with the Baltimore and Houston Symphony Orchestras, the Washington National Symphony Orchestra, Naples Philharmonic and Naples Philharmonic Jazz and Curtis Institute orchestras. In Asia, he appears with the likes of New Japan Philharmonic and Singapore Symphony and at the Hong Kong Festival.

He plays the 'ex-Viotti' Stradivarius of 1718, on generous loan by the Österreichische Nationalbank.



Photograph: Leo Neumayr

Joachim Gustafsson, the Music Director of the Orquesta Filarmonica de Bogotá, is widely recognised as one of the leading Scandinavian conductors of his generation. The orchestras with which he often works include the Gothenburg Symphony Orchestra, Malmö Symphony Orchestra and the Malmö Opera Orchestra. He has also guest-conducted the Dala Sinfonietta, Gothenburg Opera Orchestra, Gothenburg Wind Orchestra, the Nordic Chamber Orchestra and the Royal Stockholm Philharmonic in Sweden, the Aarhus Sinfonietta and Aarhus Symphony Orchestra, the Copenhagen Philharmonic, Odense Symphony Orchestra and South Jutland Symphony Orchestra in Denmark, the ADDA Sinfonica Alicante in Spain, the Arthur Rubinstein Philharmonic in Łódź, Poland, the Pilsen Philharmonic in the Czech Republic and the Orquesta Filarmonica Juvenil de Bogotá in Colombia.



He is a frequent guest-conductor at the Danish National Opera, where he most recently revived the opera *Cleopatra* by the Danish-Italian late-Romantic composer August Enna. This production was a huge success, with the recording available from Da Capo Records. It was nominated for a German 'Echo' Music Award. Other notable productions include the world premiere of *The Portrait of Dorian Gray* by Thomas Agerfeldt-Olesen, which was released on DVD by Da Capo.

Together with the pianist Niklas Sivelöv and the Orquesta Filarmonica de Bogotá, he is recording the complete Beethoven piano concertos for AMC Records. He has also recorded music by August Enna with his orchestra for Da Capo, featuring Enna's Second Symphony and Violin Concerto with the Danish violinist Anna Agafia Egholm. Other recording projects include symphonies by Beethoven and Victor Bendix and orchestral works by Hans Abrahamsen, Carl Nielsen, Joseph Phibbs, Niklas Sivelöv and Martin Stauning. His recording of Bendix's Symphonies No. 1 and 3 with the Malmö Symphony Orchestra, released by Da Capo, has received outstanding reviews worldwide and was nominated for the Preis der Deutschen Schallplattenkritik. With the Malmö Opera Orchestra, Gustafsson has recorded symphonies by Niklas Sivelöv for both Naxos and Toccata Classics.

Other recordings with the Malmö Opera Orchestra include the award-winning complete orchestral works of Else-Marie Pade. In recent seasons, Joachim Gustafsson has conducted

the complete symphonies of Bruckner and Mahler with the Orquesta Filarmónica de Bogotá and has begun a recording project with the music of Richard Strauss. His recording of the *Vier Letzte Lieder* with Ann-Christine Larsson was released in 2023, with *Don Quixote* and the final scene from *Capriccio* released in 2025. He is particularly noted for his expertise in Czech repertoire, with Dvořák, Janáček and Suk forming an essential part of his repertoire.

He has collaborated with many renowned artists, among them Andrey Baranov, Piotr Beczala, Angel Blue, Barbara Bonney, Sergey Dogadin, Nicolai Gedda, Alon Goldstein, Håkan Hagegård, Kristina Hammarström, Chloe Hanslip, Barbara Hendricks, Ilya Kaler, Alexander Korsantia, Ann-Christine Larsson, Hans Leygraf, Peter Mattei, Alexandre Moutouzkine, Roland Pöntinen and Nina Stemme.

Joachim Gustafsson made his operatic debut in 2004, conducting Verdi's *Otello* at the Royal Opera in Stockholm. He is also the Artistic Leader of the Tommie Haglund Festival in Halmstad, Sweden, a biennial orchestral and chamber-music festival devoted to the music of Tommie Haglund. In 2022, he toured Sweden with the Orquesta Filarmónica de Bogotá, marking the first appearance of a South American orchestra in Scandinavia.

The **Malmö Symphony Orchestra** (MSO) was founded in Malmö in 1925 and has been operating purely as a symphony orchestra since 1991. In the Malmö Live Concert Hall the MSO presents a rich and varied selection of concerts that are enjoyed by a large audience. The MSO consists of professional musicians from around 23 different countries and performs at a high international standard. International opera stars such as Juan Diego Flórez have performed highly praised concerts together with MSO at Malmö Live.

Down the years, a number of MSO recordings have won international recognition, through the Cannes Classical Awards and Diapasons d'Or. The Berwald symphonies with the MSO under the direction of Sixten Ehrling were nominated for a prestigious *Gramophone* Award, and the MSO releases of music by Charles Ives (Naxos) were named in October 2008 as that month's 'Editor's Choice' in *Gramophone*. The Franz Schmidt symphonies (again on Naxos) with the MSO former chief conductor Vassily Sinaisky were praised by *Gramophone* and *BBC Music*, among other publications. (Vasily Sinaisky is currently the Orchestra's honorary conductor.) The MSO has also made a number of children's albums, most recently with Georg Riedel (2009), and, together with Charlotte Perrelli, is the proud owner of a gold album (2008). In 2012, an album with the *Sinfonia breve* and *Sinfonia del mare* by Gösta Nystroem (on BIS) with former chief conductor Christoph König and the Swedish mezzo Malena Ernman was nominated for

a Swedish Grammis Award in the 'Classical Album of the Year' category. Recordings of Grieg's music for strings and his *Olav Trygvason* (Naxos) received top ratings in *The New York Times* in both 2012 and 2013. In August 2013 the orchestra, together with chief conductor Marc Soustrot, began the comprehensive work of recording all of the symphonic music of Camille Saint-Saëns, which will result in eight albums (once again for Naxos).

Concert-masters

Marika Fäلتskog
Jörgen Svensson
Håkan Rudner**

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Nathaniel Shapiro*
Göran Eklundh
Anna Rosén*

Monica Jensen*
Ragnhild Qvale Hammer*
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Jessica Strid**
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Leif Johannesson
Eva Hårdelin-Rydström
Britt Forsströmson
Rhona Duncan*
Katharina Giegling*
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Samuli Örnströmer
Annette Helmers*
Karin Gustavsson*
Ann-Kersti Goa
Ulrika Bay Lauridsen*
Oskari Pirttimaa*
Johanna Larsson
Perinne Pacherie*
Åsa Jacobsson**
Rebecka Ronge**
Adam Wozniak**

Violas

Gunnar Jedvik
Rein Ader
Łukasz Lisowski*
Bo-Inge Karlsson
Linda Fredriksson*
Dinu Serfezi
Agata Wnuk
Zuzanna Hoppe *

Basses

Andrew Banzhaf*
Johannes Parkler
Jordan Scapinello*
Gregory Vartian-Foss
Harish Kumar*
Michael Carlqvist
Łukasz Jamer**

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Ekaterina Spitsyna*

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Malin Nordlöf
Astrid Bjelland*
Katlijn Sergeant
Hyeryung Lim**

Oboes

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Annika Hårdelin-Sandström
Steffen Blindheim*
Luis Blanco Ferrer-Vidal**
Christiane Delling**

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Ragnar Arnberg*
Andrea Scaffardi**
Pierluigi Capezzuto**

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Jack Pilcher May*
Gustav Carlsson**
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Ana Caballero Argente*
Christian Lykke*
Gustav Melander**
Liz Jones**
Lars Husum**

Trombones

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Johannes Rubensson
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Bo Håkanson*
Patrick Raab
Simon Zakrisson*
Anders Hassgård**
Malin Sjökvist**

Harp

Lena Petersson*

Piano/Celesta/Harpischord

Rikke Sandberg*

* Playing only in the Phibbs
Concerto

** Playing only in the Gordon
Concerto

The string ensemble **Musica Vitae** is based in the medium-sized cathedral city of Växjö, in the south of Sweden. Over the past four decades it has become one of Sweden's leading chamber groups with the classical chamber-music repertoire at its core. Numerous newly written compositions in various styles have been added to its repertoire, including experimental music, jazz, popular music and works for children. To date Musica Vitae has commissioned and premiered some 250 compositions by established composers and by students at Swedish conservatoires.

Musica Vitae performs wherever there is an opportunity to bring music to life and meet an audience, whether at their home concert-hall, in larger venues, parish halls, rebuilt cinemas

or even decommissioned locomotive sheds. It is these musical meetings that motivate the musicians of Musica Vitae. Musica Vitae is part of Musik i Syd, a regional music institution in Skåne and Kronoberg, which has the remit of giving everyone access to the experience of live music. The activities of Musik i Syd bring music of the highest professional standards to adults and children throughout the region, whether in rural and urban areas, and in every social setting, from schools and concert-halls to nursing homes, and from large festivals to the smallest, most intimate occasions.

First Violins

Dorota Siuda, leader

Victoria Stjerna

Marco Mazzeo

Vladimir Iourtchik

Second Violins

Mårten Sundén, principal

Paula Hedvall

Matthijs van Gestel

Henrik Gårsjö

Violas

Pär Lindqvist, principal

Anna Widlund

Monica Jensen

Cellos

Daniel Tengberg, soloist

Jack Bailey

Bass

Joel Larsson

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MUSIC FROM MALMÖ Volume One: Concertos for Bass Clarinet

JOSEPH PHIBBS

UK, b. 1974

Concerto for Bass Clarinet and Orchestra (2025)* **25:52**

[1] I *Largo (Notturmo) – Presto* 10:02

[2] II *Presto (Scherzo-Rondo)* 3:56

[3] III *Larghetto* 8:34

[4] IV *Allegro* 3:20

JÖRGEN DAFGÅRD

Sweden, b. 1964

Tandem: Concerto for Violin and Bass Clarinet (2022)* **28:28**

[5] I *Con Freschezza* (♩ = 112) 8:38

[6] II *Misterioso* (♩. = 56) 10:50

[7] III *Rustico* (♩ = 112) 9:00

GEOFFREY GORDON

USA, b. 1968

Prometheus: Concerto for Bass Clarinet and Orchestra (2018) **27:07**

[8] I According to the first... 6:13

[9] II According to the second... 4:55

[10] III According to the third... 7:31

[11] IV According to the fourth... 8:30

TT 81:27

Carl-Johan Stjernström, bass clarinet

Benjamin Schmid, violin [5]–[7]

Malmö Symphony Orchestra [1]–[4] [8]–[11]

Musica Vitae [5]–[7]

Joachim Gustafsson, conductor

*FIRST RECORDING