

GERBRICH MEIJER

7. maj 2025
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Konservatoriets Koncertsal
Julius Thomsens Gade 1

HOME

DEBUTKONCERT



KLARINET

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GERBRICH MEIJER

Gerbrich Meijer, originally from the Netherlands, is an internationally active clarinetist, acclaimed for her work as a chamber musician, soloist, and orchestral player. She recently made her solo debut with the Netherlands Radio Philharmonic Orchestra at the Concertgebouw in Amsterdam, performing Mozart's Clarinet Concerto. In 2024, she won the Audience Award of Dutch Classical Talent with her innovative interdisciplinary One Woman Show, following earlier recognition as a nominee for the Grachtenfestival Award 2022 and as a recipient of the Special Prize at the Carl Nielsen International Competition. In 2023, she released her debut album with AVROTROS.

Gerbrich earned her Master of Music degree in 2022 from the prestigious Colburn Conservatory of Music in Los Angeles, where she studied under Professor Yehuda Gilad. She previously studied with John Kruse at the Royal Danish Academy of Music in Copenhagen.

As an orchestral musician, she regularly performs with renowned ensembles including the London Symphony Orchestra, the Royal Concertgebouw Orchestra, the Danish National Symphony Orchestra, and the Rotterdam Philharmonic Orchestra. In 2022, she appeared as a soloist with Camerata Royal Concertgebouw Orchestra.

As a chamber musician, she has been invited to festivals across Europe, including the International Chamber Music Festival of Janine Jansen, the Oremandsgaard Festival, and the Romsey International Festival. Highlights of her 2025 season include receiving the Music Academy of the West Alumni Award (USA) and serving as concert curator at the Concertgebouw Amsterdam as part of the 'Young Dutch' series.

DEAR AUDIENCE

First of all, thank you for coming, because without you, the life of a musician is very empty.

Secondly, I was thinking the other day about how to describe a debut concert, and I realised it might be quite comparable to having a baby (not that I have any experience with this). You think about it for a few years and then suddenly realise, oh wow, it's already happening in two weeks.

Ten years ago, I came with my mom to Copenhagen to audition for the Academy here. Looking back, I'm not entirely sure what made me want to study here so much, but as a 17-year-old, I heard John Kruse's Mozart Quintet on YouTube and thought: that is how I want to sound. So we made the trip, and I was lucky enough to get in.

Three years of studying with John was an absolute privilege. But as any good teacher would do, he pushed me to keep developing. So off to Colburn I went — four years in Los Angeles, which was quite a different "home" than any I had had before. Seeing and experiencing some extremes makes you realise how big the world actually is, and changes your concept of what home means.

After these years of study, there wasn't necessarily a clear path to take. Until I heard Johnny Teyssier had been appointed as a teacher at DKDM. I remembered from my bachelor's, listening to him in DR and getting excited by his musicianship. So back to Copenhagen it was — which somehow felt like a natural step.

Studying with Johnny was so different from any other teacher I had before, because he didn't explain much about how to play the clarinet — it was more about how to serve the music. It was the perfect match for the last few years of study.

So here we are, full circle, ten years later. Never would I have imagined that one trip to apply for a bachelor's in Copenhagen would lead me to ten years away from my own country. But believe me, every day I realise: my god, I am so Dutch. Ask me a question, and you'll get a straight-forward answer.

One of the questions I've asked myself the most in the last ten years is: what is home? On this one, I don't have a clear answer. But what I do know is that wherever I go, if I have an audience with me, with my loved ones in it — that is where home is.

So thank you for showing up, og tak for alt, Denmark.

All the best,
Gerbrich

PROGRAM NOTES

This concert is an exploration of the music that I love, and a lot of these pieces are collaborations between my dear friends and colleagues that I have met in my time here, where Copenhagen served as my home. So I am very excited and thankful to share the stage tonight with all these fantastic people.

The Weinberg sonata was one of the first pieces I wanted to program for my debut concert, not least because I knew I would want to perform it with Elias, but also because I was so captivated by it the first time I heard it. I was convinced that more people should experience his music.

Ponchielli entered the picture about three weeks ago, after months and months of searching for the string arrangement. My dear friend Theodore found it (still believe he should work for the CIA) at the home of the arranger Fred Ormand. Sadly, we learned that he had recently passed away, but his wife was kind enough to send Theo the original. This arrangement was then personally brought from Chicago to Copenhagen—there was no way it wasn't going to be on the program. I asked Johnny, and, as always, he never says no to a good challenge. So, in honor of Fred Ormand and the wonderful ensemble that came together, it made the cut!

Having a French boyfriend over the last few years has not only led to delicious meals and plenty of laughs (cries) at my attempts to learn this language, but it has also drawn me deeper into the French repertoire. When I heard Connesson's piece, I was dancing and head-banging in the living room—no further reasons needed to make sure it was part of the program. What I needed to add were a flute and piano player: who else to think of than two friends who I have shared a fair amount of good parties with.

A few years ago, I was fortunate enough to have Rolf Verbeek arrange the Copland Clarinet Concerto for me. Playing it in a chamber setting feels incredibly intimate, and with friends around me, it's exactly the kind of piece I wanted for my debut.

Finally, the reason for programming the last piece was simple. Over the past few years, I've been exploring new things on stage, aiming to feel more free as a musician. This has also meant constantly seeking out new styles, and so I started with this piece—a full homage to Klezmer music. Endless thanks to all the musicians that are playing with me!

Mieczysław Weinberg (1919–1996): Clarinet Sonata, Op. 28 (1945)

Composed at the end of World War II, Weinberg's Clarinet Sonata reflects both the lyrical expressiveness and the underlying tension that define much of his music. Written in 1945, shortly after his relocation to Moscow, the work showcases Weinberg's distinct voice—blending elements of Jewish folk music, classical form, and Soviet modernism. The sonata is also a poignant reflection of a turbulent life marked by war, exile, and personal loss.

The first time I heard this sonata, I couldn't help but think: How have I never heard this piece before? It's like Shostakovich on a clarinet!

The sonata unfolds in three movements. The first begins with a lyrical melody that gradually develops into a more dramatic and intense middle section. The second movement draws deeply from Jewish musical traditions, featuring Klezmer-inspired melodies rich in ornamentation. In the final movement, you can truly hear the inner struggle of the composer—he writes two powerful cadenzas, one for each instrument, before returning to the opening theme, now weighted with emotional gravity. Often compared to his friend and mentor Dmitri Shostakovich, Weinberg's music stands out for its sincerity, emotional depth, and masterful craftsmanship.

Amilcare Ponchielli – Il Convegno for Two Clarinets and Strings (1857)

Best known for his opera *La Gioconda*, Ponchielli also wrote several charming instrumental works. *Il Convegno* (“The Meeting”) is a lyrical and virtuosic duet that showcases the clarinet's expressive range. Written in 1857, it features two clarinets in playful dialogue, blending operatic melodies with technical brilliance. Light-hearted yet elegant, the piece captures the spirit of a musical conversation between friends.

Guillaume Connesson – Techno Parade (2002)

A high-energy fusion of classical technique and electronic dance music, *Techno Parade* by French composer Guillaume Connesson is a wild ride for flute, clarinet, and piano. Pulsing rhythms, driving ostinatos, and rapid-fire exchanges between the instruments create a sound world that's both futuristic and fun. Inspired by the energy of electronic music and the vibrant atmosphere of urban parades, the piece blurs the line between concert hall and nightclub—playful, bold, and totally electrifying.

Aaron Copland – Clarinet Concerto (1948)

Commissioned by jazz legend Benny Goodman, Aaron Copland's *Clarinet Concerto* blends classical clarity with American folk and jazz influences. The work is in two contrasting movements, connected by a dreamy cadenza. The first is lyrical and introspective, while the second bursts into a jazzy, syncopated finale full of energy and swing. With its unmistakable Copland sound—open harmonies, rhythmic vitality, and melodic warmth—the concerto has become a cornerstone of the clarinet repertoire.

Béla Kovács – Sholem-alekhem, rov Feidman!

This lively and heartfelt tribute by Hungarian clarinetist and composer Béla Kovács honors the legendary klezmer performer Giora Feidman. The title, meaning “Peace be upon you, Rabbi Feidman,” sets the tone for a piece rich in Jewish musical tradition. Full of expressive slides, ornaments, and soulful melodies, it captures the spirit of klezmer with both reverence and playfulness. A favorite among clarinetists, it's a joyful celebration of heritage, virtuosity, and musical storytelling.

Hjem er det sted, hvor man føler at ens skuldre sænker sig, når man træder ind ad "døren". Man kan godt have flere hjem, og det kan både være en bolig, en arbejdsplads, en enkelt bygning eller en by eller helt land.

Rasmus

Peace, love, food, friends, church, excitement, family. The sense of home for me reaches the bottom of my heart and softens my soul. It makes me feel the warmth of the love from my family and makes me realize where I come from. Home is feeling the love of my mother. Home is feeling the hugs of my father.

Eder

It means where my closest people are, where my friends are and where I can have my music/my violin with me.

Justina

De plek waar ik me veilig voel en tot rust kan komen. De plek waar ik herinneringen heb. Die opgewekt kunnen worden door de omgeving en mensen die er wonen maar ook door geluiden, geuren, muziek. De plek waar ik met mijn geliefden woon.

Yfynke

Home for me is all of the following things: A place. A community. Ancient jungles. Sharply ridged young mountains. The constant clamour of strange birdsong.

Anna

Expression française: se sentir bien chez soi! Le refuge pour la famille ou on se retrouve avec beaucoup de joie et de plaisir.

Marie-Christine

Hjem er et sted, hvor man kan gøre hvad man vil. Der er kærlighed, varme og god mad

Otilia

Hjemme er der de jeg er glad i er!!!!

Olga

De plek waar ik me rustig voel, de mensen kan begrijpen, en me niet anders hoeft te doen dan ik ben.

Suzanna

At være komfortabel. Det kan være med mennesker, god mad eller hjemmelige omgivelser.

Lea

El hogar es mi sitio favorito para descansar, mi espacio personal y un lugar muy especial que solo deseo compartir con mis seres más queridos.

Victor

Hogar, para mi, es el lugar donde siento que puedo cocinar e invitar a mis seres queridos a comer

Britta

De dichter Novalis zei: "Wohin gehen wir? Immer nach Hause." Dat is wel wat ik ervaar. Steeds onderweg zijn naar huis. Maar het huis is niet perse de woning waar je woont, het is het rusten in je eigen goddelijke oergrond, waar volkomen rust en tevredenheid heerst.

Ivar

Hjem er der, hvor man ikke skal være andet end bare den, man er. Hjem er der, hvor man kan være helt sig selv. Hjem er skoven i Silkeborg. Hjem er der, hvor man føler sig helt fri.

Anne

Dom to nie tylko budynek, ale przede wszystkim ludzie, którzy tworzą atmosferę miłości, wsparcia i zrozumienia. To miejsce, do którego chce się wracać.

Łukasz

Ní hé baile áit, ach is é na daoine agus an phobail a chruthaíonn tú ag aon am amháin i do thimpeallacht

Caitríona

Для меня дом это место, где я испытываю ощущение принадлежности. На данный момент это город в котором я родилась.

Alina

Trygghed. Genkendelse. Et sted jeg er fælles med nogle andre om. Fællesskab.

Sune

Hemma är där lugnet infinner sig. Där en absolut trygghet råder, om så tillsammans med nära och kära, eller på egen hand. En plats där man landar och bearbetar livet och alla de känslor som det medför.

Gustav

Home is a feeling, not a location, and it's very possible to have more than one. It's difficult to describe, but you know once you're there.

Jack

Thuis is vertrouwd, altijd wat te doen, omringd door natuur, met geliefden, familie, vrienden en bekenden...

Annemieke

Thuis is mijn basis, de plek die je mee vorm geeft. Thuis is mijn vrouw en kinderen.

Hans

Een plek waar je je eigen ding kunt doen

Camiel

"Hjem" er min bolig hvor jeg har alle mine ting. Men jeg kan sagtens føle mig hjemme mange andre steder væk fra min bolig, så længe jeg har min familie på det pågældende tidspunkt.

Nanna

Moј дом је где су моји пријатељи и моја породица. Дом је где се ја осећам срећним.

Nikola

A place you feel at ease

Hannah

Hjem er hvor min familie og dem jeg elsker er. Hjem kan være et knus. Hjem kan være øjenkontakt med dem der kender mig allerbedst. Hjem kan være at spille musik med nogen jeg har kendt i mange mange år. Hjem er at sidde ved vandet på Islands Brygge.

Joachim

I Danmark er jeg født, dér har jeg hjemme, Dér har jeg rod, dér fra min verden går.
H.C. Andersen

John

Namai tai šeima, draugai, artimieji ir prisiminimai. Ten kur gera ir artima.

Morta

Tur i fjellene. Ro, tid med familie, tid til å være med seg selv og med instrumentet uten all input utenfra.

Sigrid

C'est toi

Antoine

PROGRAM

MIECZYŚLAW WEINBERG (1919–1996)

Sonata for Clarinet and Piano (1945)

1. Allegro
2. Adagio
3. Allegretto

Gerbrich Meijer, klarinet, og Elias Holm, klaver

AMILCARE PONCHIELLI (1834–1886)

Il Convegno (1857, arr. Fred Ormand)

Johnny Teyssier og Gerbrich Meijer, klarinet
Bartosz Skibiński, Kern Westerberg, Anne Skærbæk og Gabriel Coxner, violin
Clara Davodeau og Daniel Śledziński, bratsch, Theodor Lyngstad og Giacomo Oudin,
cello, Astor Cortabarría, kontrabas

PAUSE (20 MINUTTER)

GUILLAUME CONNESSON (F. 1970)

Techno-Parade (2002)

Joachim Becerra Thomsen, fløjte, Gerbrich Meijer, klarinet, Elias Holm, klaver

AARON COPLAND (1900–1990)

Concerto for Clarinet, Strings and Harp (1948)

1. Slowly and expressively
2. Rather fast

Gerbrich Meijer, klarinet
Kern Westerberg og Anne Skærbæk, violin, Michael Andreas Grolid, bratsch,
Theodor Lyngstad, cello, Thoralf Strandli Pedersen, kontrabas, Zach Hatcher, harpe,
Elias Holm, klaver

TRADITIONAL /Arr. Béla Kovács (1937–2021) og Giora Feidman (f. 1936)

Sholem Aleykhem, Rov Feidman!

Gerbrich Meijer, klarinet
Kern Westerberg og Anne Skærbæk, violin, Michael Andreas Grolid, bratsch, Theodor
Lyngstad, cello, Thoralf Strandli Pedersen, kontrabas
