

The Swedish conductor has a very deep knowledge of the score; In his approach to Mahler, he showed that something more than mastery of the printed score is needed to bring out, for example, the passages impregnated with ländlers and waltzes, and sometimes being seemingly rough and even grotesque - very much in the composer's atavistic aesthetic - without allowing himself self for a second bordering on the banal.

Mahler 9

El Tiempo

Enna's score is gloriously rich, with echoes of Strauss's tone poems and Wagner's Tannhäuser particularly.

The Odense Symphony Orchestra is on excellent form and conductor Joachim Gustafsson allows Enna's complex score to breathe but never sag.

Enna "Kleopatra"

BBC Music Magazine

Stockhausen's influence looms large over that piece, while the pointed nocturne Parametre (1962) appears more like a determined exploration of string sonorities and spatial counterpoint. Marstal's likening of the piece to Boulez, Pade's contemporary in Darmstadt, seems appropriate but there's something quite Danish (and prescient) about those tonal and rhetorical elements that invade the music with a smile. Joachim Gustafsson presides over an on-point performance.

Gramophone

Ein grossartiger Interpretation, Joachim Gustafsson hat es genial verstanden.

Brahms Requiem

Norddeutsche Zeitung

You have to acknowledge him as the major interpreter of Haglunds work!

Musicweb International.