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The background of the entire cover is a black and white photograph of Lars Ulrik Mortensen. He is shown from the chest up, with his head tilted back and his eyes closed. His hands are raised in the air, palms facing forward, in a gesture of prayer or musical expression. The lighting is dramatic, highlighting the contours of his face and hands against a dark background.

*Per la Notte di Natale*  
ITALIAN CHRISTMAS CONCERTOS

LARS ULRIK MORTENSEN | CONCERTO COPENHAGEN

# Per la Notte di Natale

ITALIAN CHRISTMAS CONCERTOS

## **Arcangelo Corelli** (1653-1713)

### **Concerto Grosso in G minor, Op. 6, No. 8**

**14:15**

*Fatto per la Notte di Natale*

1	I. Vivace — Grave	1:18
2	II. Allegro	2:42
3	III. Adagio — Allegro — Adagio	3:22
4	IV. Vivace	0:53
5	V. Allegro	2:03
6	VI. Largo pastorale ad libitum	3:57

## **Giuseppe Torelli** (1658-1709)

### **Concerto Grosso in G minor, Op. 8, No. 6**

**5:23**

*Concerto in forma di Pastorale per il Santissimo Natale*

7	I. Grave — Vivace	2:05
8	II. Largo	1:44
9	III. Vivace	1:34

## **Antonio Vivaldi** (1678-1741)

### **Violin Concerto in E major, RV 270**

**7:28**

Soloist: Fredrik From

*Il riposo per il S.S. Natale*

10	I. Allegro	4:08
11	II. Adagio	0:55
12	III. Allegro	2:25

## **Francesco Manfredini** (1684-1762)

### **Concerto Grosso in C major, Op. 3, No. 12**

**7:55**

*Per il Santissimo Natale*

13	I. Largo	4:10
14	II. Largo	1:46
15	III. Allegro	1:59

**Pietro Locatelli** (1695-1764)  
**Concerto Grosso in F minor, Op. 1, No. 8**

**13:14**

*Per il Santo Natale*

16	I. Largo — Grave	1:59
17	II. Vivace	1:29
18	III. Grave	1:35
19	IV. Largo	2:39
20	V. Andante	1:37
21	VI. Pastorale ad libitum	3:55

**Total Time: 48:17**

Violin I: Fredrik From (concertino), Peter Spissky, Hannah Tibell, Alison Luthmers  
Violin II: Antina Hugosson (concertino), Tinne Albrechtsen, Stefanie Barner-Madsen, Kanerva Juutilainen  
Viola: Gabriel Bania, Jesenka Balic Zunic  
Cello: Judith-Maria Blomsterberg (concertino), Hanna Loftsdóttir  
Bass: Megan Adie  
Harpichord and musical direction: Lars Ulrik Mortensen

Recording producer: Preben Iwan  
Engineering, editing, mix and mastering: Preben Iwan  
Technical assistant: Stefan Søe Iwan

Recorded in the DXD audio format (Digital eXtreme Definition), 352.8kHz/32bit  
Microphones main array; 3 x DPA 4006TL & 2 x Neumann U89  
Pyramix DAW system with Horus preamp/converter and Tango Controller  
Monitored on B&W 802 Diamond speakers

## Peaceful music for Christmas night

Christmas celebrations are thought to go all the way back to the formidable feasting of the Vikings at midwinter, when in true Nordic fashion yuletide was 'toasted in'. The celebration of the birth in Bethlehem is more subdued and spiritual, and it is of a far more recent date. We do not know if the Vikings celebrated yuletide with music, but music at Christmas has been a popular tradition since the Middle Ages. Today, practically all peoples around the world celebrate midwinter with special religious and cultural rituals; the precise times vary, but gifts, decorations, festivities, candles, bells and special Christmas music are apparently always part of this.

For us, customs and habits at Christmastide are a fascinating hotchpotch of fun and seriousness, fairytale and everyday, religious and secular, western and eastern, national and international. The tradition of decorating trees and walking round them singing on Christmas Eve is German and did not reach Danish middleclass homes until the early 19th century. After that, over a century was to pass before the working class could afford to decorate trees with candles. But Christmas songs and carols were something everybody could afford.

In the 17th and 18th centuries, Christmas was the busiest time of the year for church composers. The congregation expected to hear new Christmas music in church which often involved instruments, choirs and soloists. Composers throughout Europe both young and old, known and unknown, lovingly and loyally participated in this Christmas tradition, and many of the greatest among them invested considerable creative powers and imaginativeness in writing music for Christmastide. In addition, the wealthy nobility had the custom of commissioning semi-religious music for 'charming musical diversions' at Christmas, probably as a prelude to a sumptuous Christmas dinner for numerous invited guests.

At the turn of the 18th century, a special musical tradition emerged for Christmas concertos in Italy. This developed into a veritable fashion, always with gentle, melodious tunes and very frequently with a piece designed to evoke country moods, with animals and shepherds around the stable when Jesus was born and laid in a manger. The most famous of all Christmas concertos was that by Arcangelo Corelli, who was kapellmeister for the learned and incredibly rich Roman cardinal Pietro Ottoboni (whose eagerness as a patron of the arts unfortunately led to his being completely ruined by the time he died in 1740). Corelli was given a place to live in the cardinal's Roman residence, Palazzo della Cancelleria, but by then his concerto 'created for Christmas night' had long since become immensely popular and something of a template for later Christmas concertos. It was probably written as early as about 1690. When Corelli died in 1713, he bequeathed everything he owned to the cardinal, who in return obtained for him a monument in the Pantheon. Corelli gained the reputation of being the supreme maestro of the so-called *concerto grosso*, in which a number of soloists perform in alternation with the orchestra. This genre became extremely widespread from the 1680s and during the first half of the 18th century.

Soon, practically all composers wrote their own concerto for Christmas night. In the last year of his life, at the age of 50, Giuseppe Torelli wrote twelve concertos, and the sixth of them, in G minor, was a concerto 'in the form of a pastorale for Holy Christmas'. Along with Corelli, Torelli's *concerti grossi* were an important prerequisite for Vivaldi, who found in his work the basis for the use of a *refrain* (called 'ritornel'), which became a recurrent characteristic in his almost 500 concertos, including of course the immortal *Four Seasons*, which has gradually attained the status of something of a 'global' cultural heritage. Corelli's concerto ends with a pastorale, and

his Christmas concerto was so well-received that the reference to him and his concluding pastorale would be understood by everyone.

Francesco Manfredini was a violin pupil of Torelli in Bologna, and he too incorporated a Christmas concerto into his *concerti grossi*, published in 1718 as his Op. 3. Manfredini reached what was at the time a considerably ripe old age of 78 – one year older than Haydn was to become.

Few composers have to such a high degree as Antonio Vivaldi been exposed to the whims of history. During his lifetime he was widely famous in both Italy and north of the Alps. But even before he died, his star was very much on the wane. He died poor and forgotten in Vienna and was laid to rest in an unmarked grave in the musical metropolis. Half a century later in the same city, the same sorry fate was also that of Wolfgang Amadeus Mozart. But in 1926, an enormous collection of Vivaldi manuscripts was discovered in a Piemonte monastery. It was acquired by the national library in Turin, and a new wave of enthusiasm for the forgotten Italian suddenly swept across Western Europe and spread to large parts of the world. Today, Vivaldi is one of the most played and recorded classical composers of all time.

The manuscript of the Violin Concerto in E major, RV 270 can be found in his own handwritten manuscript in the Turin collection, and the score makes the unusual demand that all strings are to play *con sordino*, with a mute, and without a harpsichord, i.e. without a continuo instrument. The more detailed circumstances linked to this composition are unknown, the concerto is thought to have been composed quite late in the composer's life, when his fame was beginning to decline. In Vivaldi's manuscript the title *Il riposo* ('Rest') is an addition to 'Concerto to Holy Christmas', and certain scholars believe that the concerto was written as part of a trilogy, along with the concerto in C minor known as *Il sospetto* ('The Suspicion') and the D major concerto *L'inquietudine* ('Unrest') – from suspicion to unrest to rest. So the two titles have perhaps to do with two different 'versions' of the concerto, and some of Vivaldi's markings imply that the three concertos have been performed together. If, however, the titles are considered to be one totality, the music of course depicts the infant Jesus sleeping peacefully in his manger. The introvert central section consists only of a series of long held chords that have perhaps provided the basis for small improvisational ideas.

Pietro Locatelli's Christmas *concerto grosso* was composed in the mid-1720s – along with such major works as Bach's St. John's Passion and Handel's opera about Julius Caesar – and is the eighth concerto of Locatelli's Op. 1. It is unusual in being Christmas music in a melancholy minor. It is a highly intense and mature work by one of the Baroque's great and undeservedly overlooked composers. In his own time, Locatelli was particularly known as a quite fabulous violin virtuoso and one can at times see him described as 'the 18th century Paganini'. He spent half his life in Amsterdam, and his violin concertos call for a level of technique and skill that even today can make violinists shake their heads in despair.

In the lines from the Gospel of St. Luke we traditionally know as the 'Christmas Gospel', the joyous announcement by the angel concludes in a hope for all humanity which must be the very epitome of Christmas, but which at the same time can be seen as a call that can seem almost too topical for comfort:

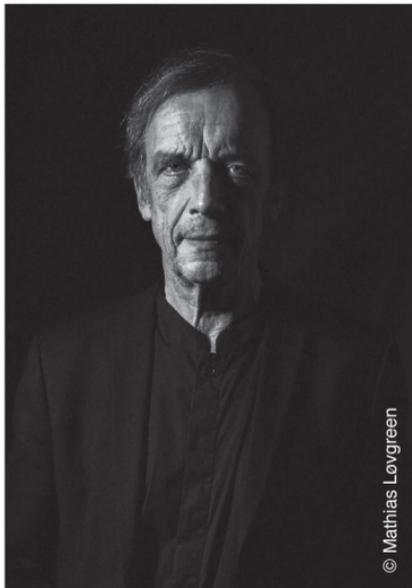
'On Earth peace, goodwill toward men'

**Karl Aage Rasmussen, 2020**

## Lars Ulrik Mortensen and Concerto Copenhagen

**Lars Ulrik Mortensen** studied at the Royal Danish Academy of Music in Copenhagen (harpsichord with Karen Englund, figured bass with Jesper Boje Christensen) and with Trevor Pinnock in London. He works extensively as a soloist and chamber musician in Europe, the United States, Mexico, South America, China, Japan and Australia. Between 1996 and 1999 he was professor for harpsichord and performance practice at the Hochschule für Musik in Munich, and he now teaches regularly at several important Early Music institutions throughout the world, among them the Mozarteum Salzburg, the Sibelius Academy in Helsinki and the Juilliard School of Music in New York.

For the last 25 years Mortensen has also been active as a conductor, and in 2003 he made the decision to work exclusively with period instrument ensembles. Since 1999 he has been the artistic director of the Danish National Baroque Orchestra Concerto Copenhagen, and in 2004 he succeeded Roy Goodman as the musical director of the European Union Baroque Orchestra. Additionally, Mortensen is increasingly working with several distinguished foreign ensembles like Holland Baroque Society, Irish Baroque Orchestra, Nederlandse Bachvereniging and Collegium 1704. As a harpsichordist, chamber musician and conductor Lars Ulrik Mortensen has recorded extensively for numerous labels including DGG-Archiv, ECM, EMI and CPO, and in 2007 he received Denmark's most prestigious music award, the Léonie Sonning Music Prize.



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Danish National Baroque Orchestra **Concerto Copenhagen** played its first concerts in 1991 and has since developed into Scandinavia's leading baroque orchestra, joining the league of the world's most exciting and innovative baroque orchestras. Original interpretations and a strong ability to communicate with the audience are among Concerto Copenhagen's hallmarks – making early music vital, relevant and contemporary.

Since 1999, the collaboration between Concerto Copenhagen and Lars Ulrik Mortensen has proved to be an exciting artistic and musical journey, appreciated and praised by audiences and critics worldwide, combining a repertoire of well-known European music with less familiar works of Scandinavian origin, including contemporary music. Now approaching its 30th anniversary, the orchestra continues to stay relevant, further exploring the possibilities of early music and energizing audiences worldwide with its sonic storytelling.

## Fredrik From – soloist, violin

Violinist **Fredrik From** studied at the Academy of Music in Gothenburg and at the Royal College of Music in London. He is since many years concert master of Concerto Copenhagen and Gothenburg Baroque. Fredrik has performed regularly with ensembles such as Les Ambassadeurs, Arte dei Suonatori, Ensemble Cordia, Theatre of Voices, the Drottningholm Theater Orchestra and he has been privileged to work with early music profiles such as Lars Ulrik Mortensen, Alfredo Bernardini, Alexis Kossenko, Jordi Savall and Paul Hillier. Fredrik has toured the US, Japan, China, Australia, Brazil and most of Europe. CD-recordings include Bach's violin concertos and the Brandenburg Concertos.



## Fredfyldte toner til julenat

Festligholdelse af julen menes at gå helt tilbage til vikingernes drabelige midvinterfester, hvor man på god nordisk vis "drak jul". Fejringen af fødslen i Betlehem er ikke bare mere afdæmpet og åndelig, den er af langt nyere dato. Om vikingerne fejrede jul med musik, ved vi ikke, men musik til julen har været folkelig tradition siden middelalderen. I vore dage fejrer næsten alle jordens folkeslag midvinter med særlige religiøse og kulturelle ritualer; tidspunkterne veksler, men gaver, pynt, mad, fest, lys, klokker og en særlig julemusik er tilsyneladende altid en del af festen.

Hos os er sæder og skikke ved juletid et fascinerende sammensurium af sjov og alvor, eventyr og dagligdag, kirkeligt og verdsligt, vestligt og østligt, nationalt og mellemfolkeligt. Traditionen med at pynte træer og gå syngende rundt om et træ juleaften er tysk og nåede faktisk først danske borgerhjem i begyndelsen af 1800-tallet. Og derefter gik der mere end hundrede år, før arbejdere fik råd til pyntede træer med lys. Men julesange havde alle råd til.

I 1600- og 1700-årene var juletiden årets travleste for kirkens komponister. Menigheden forventede at høre ny julemusik i kirken, og det indebar ofte både instrumenter, kor og solister. Unge som ældre, kendte som ukendte, komponister over hele Europa indskrev sig kærligt og loyalt i denne juletradition, og mange af de største investerede stor skaberkraft og fantasirigdom i musik til juletiden. Og dertil kom at den velhavende højadel havde for vane at bestille halvirkelig musik til "betagende musikalsk adspredelse" i juletiden, sikkert ofte som forspil til en overdådig julemiddag for talrige indbudte gæster.

Ved indgangen til 1700-årene voksede en særlig instrumental tradition for julekoncerter frem i Italien. Det udviklede sig til en veritabel mode, altid med blidt syngende melodier og oftest med en sats beregnet på at fremkalde landlige stemninger med dyr og hyrder omkring stalden hvor Jesus blev født og lagt i en krybbe. Den mest berømte af alle julekoncerter blev Arcangelo Corelli ophavsmand til som kapelmester hos den lærde og styrtende rige romerske kardinal Pietro Ottoboni (hvis iver som kunstmæcen desværre førte til at han ved sin død i 1740 var totalt ruineret). Corelli fik bopæl i kardinalens romerske residens, Palazzo della Cancelleria, men da var hans koncert "skabt til julenat" forlængst blevet umådeligt populær og lidt af en skabelon for senere julekoncerter. Den var formentlig blevet til allerede omkring 1690. Da Corelli døde i 1713, efterlod han alt hvad han ejede til kardinalen – som til gengæld sikrede ham et gravmæle i Pantheon. Corelli fik ry som mesteren over alle mestre for den såkaldte *concerto grosso*, hvor flere solister optræder i vekselspil med orkestret, og som fik enorm udbredelse fra 1680'erne og i første halvdel af 1700-tallet.

Snart skrev næsten alle komponister deres egen koncert til julenat. I sit dødsår 1709, 50 år gammel, komponerede Giuseppe Torelli tolv koncerter, og den sjette af dem, i g-mol, blev en koncert "i form af en pastorale til den højhelige jul". Ved siden af Corelli blev Torellis *concerti grossi* en vigtig forudsætning for Vivaldi, som hos ham fandt grundlaget for den brug af *refræn* (kaldt "ritornel") der blev et gennemgående træk i hans næsten 500 koncerter, blandt dem naturligvis de udødelige *Fire årstider* der efterhånden har opnået status som noget i retning af en "global" kulturarv. Corellis koncert slutter med en pastorale, og hans julekoncert var så yndet at henvisenngen til ham og hans afsluttende pastorale ville blive forstået af alle.

Francesco Manfredini var violinelev af Torelli i Bologna, og også han indlemmede en julekoncert i de tolv *concerti grossi* han i 1718 udgav som sit Op. 3. Manfredini nåede en for sin tid usædvanlig høj alder, han blev 78, et år ældre end Haydn.

Få komponister har i så høj grad som Antonio Vivaldi været udsat for historiens luner. Mens han levede, var han vidt berømt både i Italien og nord for Alperne. Men endnu før han døde, var hans stjerne falmet voldsomt. Han døde fattig og glemt i Wien og blev stedt til hvile blandt de navnløse i musikmetropolen. Halvtreds år senere overgik samme triste skæbne Wolfgang Amadeus Mozart. Men i 1926 dukkede en enorm samling Vivaldi-manuskripter op i et Piemonte-kloster. Den blev erhvervet af nationalbiblioteket i Torino, og en ny bølge af begejstring for den glemte italiener skyldede pludselig ind over Vesteuropa og bredte sig til store dele af verden. I dag er Vivaldi én af historiens mest spillede og indspillede klassiske komponister.

Manuskriptet til violinkoncerten i E-dur, RV 270, findes i hans egen håndskrift i Torino-samlingen, og partituret stiller det usædvanlige krav at alle strygere skal spille med sordin "og uden cembalo" - dvs. uden continuoinstrument. De nærmere omstændigheder omkring værket kendes ikke, koncerten menes at være komponeret ret sent i hans liv, da hans berømmelse var begyndt at visne. I Vivaldis manuskript er titlen *Il riposo* ("hvilen") en tilføjelse til "Koncert til den højhellige jul", og nogle forskere mener at koncerten er opstået som en del af en trilogi sammen med en koncert i c-mol kaldt *Il sospetto* ("Mistanken") og D-dur koncerten *L'inquietudine* ("Uro") – fra mistanke gennem uro til hvile. Så de to titler vedrører måske to forskellige "udgaver" af koncerten, og nogle af Vivaldis markeringer antyder at de tre koncerter har været opført sammen. Er titlerne derimod tænkt som en samlet helhed, skildrer musikken naturligvis Jesusbarnet fredfyldt sovende i sin krybbe. Den indadvendte midtersats består kun af en række langt uholdte akkorder som måske har givet grundlag for små improviserede indfald.

Pietro Locatellis jule-*concerto grosso*, er komponeret midt i 1720'erne, samtidig med storværker som Bachs Johannespassion og Händels opera om Julius Cæsar, den indgår som den ottende koncert i Locatellis Op. 1 og er usædvanlig ved at være julemusik i vemodig mol. Det er et meget intenst og modent værk af en af barokkens store, ganske med urette oversete komponister. I sin egen tid var Locatelli ikke mindst kendt som en helt fabelagtig violinvirtuos, man kan se ham beskrevet som "1700-tallets Paganini". Han tilbragte sit halve liv i Amsterdam og hans violinkoncerter stiller tekniske og spillemæssige krav som den dag i dag kan få violinister til at ryste opgivende på hovedet.

I de linjer fra Lukas-evangeliet vi traditionelt kender som "Jule-evangeliet" munder englens glade budskab ud i en fællesmenneskelig forhåbning som må være selve indbegrebet af julen, men som samtidig er en opfordring der kan synes mere aktuel end godt er:

"Fred til alle mennesker på jorden".

**Karl Aage Rasmussen, 2020**

## Lars Ulrik Mortensen og Concerto Copenhagen

**Lars Ulrik Mortensen** studerede på Det Kongelige Danske Musikkonservatorium (cembalo hos Karen Englund, generalbas hos Jesper Bøje Christensen) og herefter hos Trevor Pinnock i London. Han arbejder i stor udstrækning som solist og kammermusiker i Europa, USA, Mexico, Sydamerika, Kina, Japan og Australien. Mellem 1996 og 1999 var han professor i cembalo og opførelsespraksis på Hochschule für Musik i München, og han underviser regelmæssigt på flere vigtige Early Music-institutioner overalt i verden, bl.a. Mozarteum Salzburg, Sibelius-akademiet i Helsinki og Juilliard School of Music i New York.

Mortensen har i de sidste 25 år også været aktiv som dirigent, og i 2003 besluttede han at arbejde udelukkende med periodeinstrument-ensembler. Siden 1999 har han været kunstnerisk leder af Danmarks barokorkester Concerto Copenhagen, og i 2004 efterfulgte han Roy Goodman som musikalsk leder af European Union Baroque Orchestra. Desuden arbejder Mortensen i stigende grad med adskillige fremtrædende udenlandske ensembler som Holland Baroque Society, Irish Baroque Orchestra, Nederlandse Bachvereniging og Collegium 1704. Som cembalist, kammermusiker og dirigent har Lars Ulrik Mortensen i stort omfang indspillet for mange pladeselskaber, herunder DGG-Archiv, ECM, EMI og CPO, og i 2007 modtog han Danmarks mest prestigefyldte musikpris, Léonie Sonnings Musikpris.

Danmarks barokorkester **Concerto Copenhagen** spillede sine første koncerter i 1991 og har siden udviklet sig til Skandinaviens førende ensemble inden for tidlig musik og et af de mest spændende og innovative barokorkestre i verden. Originale fortolkninger og en stærk evne til at kommunikere med publikum er blandt Concerto Copenhagenes kendetegn – den gamle musik gøres vital, relevant og nutidig.

Siden 1999 har samarbejdet mellem Concerto Copenhagen og Lars Ulrik Mortensen ført til en spændende kunstnerisk og musikalsk rejse – værdsat og rost af publikum og kritikere verden over – der kombinerer et repertoire bestående af velkendt europæisk musik med mindre kendte værker af skandinavisk oprindelse samt helt nyskrevet musik. Med sin 30-års fødselsdag i sigte holder orkestret sig fortsat levende og relevant i udforskningen af den tidlige musiks muligheder og engagerer sit internationale publikum med sine vitale fortællinger i lyd.

## Fredrik From – solist, violin

Violinist **Fredrik From** studerede ved Musikhøgskolan i Göteborg og på Royal College of Music i London. Han har i mange år været koncertmester i Concerto Copenhagen og Göteborg Baroque og jævnligt spillet med ensembler som Les Ambassadeurs, Arte dei Suonatori, Ensemble Cordia, Theatre of Voices, Drottningholm Teaterorkester, og han har haft det privilegium at arbejde med tidlig-musik profiler som Lars Ulrik Mortensen, Alfredo Bernardini, Alexis Kossenko, Jordi Savall og Paul Hillier. Fredrik From har turneret USA, Japan, Kina, Australien, Brasilien og det meste af Europa. Hans CD-indspilninger omfatter Bachs violinkoncerter og Brandenburg-koncerterne.



## Thank You

Recorded: 13-15 January 2020 at Garrison Church, Copenhagen

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Liner noters: Karl Aage Rasmussen

English translation of liner notes: John Irons

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Orchestra Manager: Benedicte B. Balslev

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# Per la Notte di Natale

## ITALIAN CHRISTMAS CONCERTOS

- |       |  |       |
|-------|--|-------|
| 1-6   | <b>Arcangelo Corelli</b> (1653-1713)<br><b>Concerto Grosso in G minor, Op. 6, No. 8</b><br><i>Fatto per la Notte di Natale</i>                           | 14:15 |
| 7-9   | <b>Giuseppe Torelli</b> (1658-1709)<br><b>Concerto Grosso in G minor, Op. 8, No. 6</b><br><i>Concerto in forma di Pastorale per il Santissimo Natale</i> | 5:23  |
| 10-12 | <b>Antonio Vivaldi</b> (1678-1741)<br><b>Violin Concerto in E major, RV 270</b><br>Soloist: Fredrik From<br><i>Il riposo per il S.S. Natale</i>          | 7:28  |
| 13-15 | <b>Francesco Manfredini</b> (1684-1762)<br><b>Concerto Grosso in C major, Op. 3, No. 12</b><br><i>Per il Santissimo Natale</i>                           | 7:55  |
| 16-21 | <b>Pietro Locatelli</b> (1695-1764)<br><b>Concerto Grosso in F minor Op. 1, No. 8</b><br><i>Per il Santo Natale</i>                                      | 13:14 |

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