

The NAXOS logo is a blue square with the word "NAXOS" in white, serif, all-caps font. Above the text are three horizontal lines, and below it are three vertical lines, resembling a stylized classical building facade.

NAXOS

Antoine  
**BOHRER**  
(1783–1852)

Max  
**BOHRER**  
(1785–1867)

Grande symphonie militaire

Violin Concerto • Cello Concerto

Friedemann Eichhorn, Violin

Alexander Hülshoff, Cello

Jena Philharmonic Orchestra

Nicolás Pasquet



**Antoine**  
**BOHRER**  
(1783–1852)

**Max**  
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(1785–1867)

**Antoine Bohrer / Max Bohrer**

**Grande symphonie militaire** (pub. c. 1820)

(Concertante pour violon et violoncelle principaux  
avec accompagnement de grand orchestre)

**26:44**

- ① I. Allegro brillante (cadenza arr. Friedemann Eichhorn  
and Alexander Hülshoff on themes from *Duo, Op. 52, No. 1*  
'*Souvenir de Fra Diavolo*' by Friedrich August Kummer [1797–1879]  
and François Schubert [1808–1878]) 13:34
- ② II. Introdutione: Adagio ma non troppo – Air Hollandaise 5:59
- ③ III. Adagio – 3:39
- ④ IV. Allegro molto (cadenzas by F. Eichhorn and A. Hülshoff) 3:32

**Antoine Bohrer**

**Violin Concerto in E minor, Op. 9** (pub. 1809)

**18:58**

- ⑤ I. Allegro spiritoso (cadenzas by F. Eichhorn) 10:51
- ⑥ II. Adagio (cadenza by F. Eichhorn) – 0:48
- ⑦ Tema un poco allegretto – Variations 1–6 7:17

**Max Bohrer**

**Cello Concerto No. 1 in D major, Op. 1** (pub. c. 1819)

**24:08**

- ⑧ I. Allegro moderato 10:06
- ⑨ II. Adagio ma non troppo 5:44
- ⑩ III. Rondo: Allegro moderato 8:16

## Antoine Bohrer (1783–1852) / Max Bohrer (1785–1867)

### Grande symphonie militaire • Violin and Cello Concertos

The Bohrer family were of sufficient repute in the 19th century to earn an entry in the first edition of the Grove Dictionary of Music and Musicians. Their story begins, however, in the second half of the 18th century with Caspar Bohrer, a trumpeter in the court of Mannheim but also a renowned performer on the double bass. Travelling to Munich in 1778, Caspar spent the rest of his life in Bavaria, where he became father to sons Antoine (born 1783) and Max (1785).

Both became full time musicians. Antoine learned violin in Paris with Rodolphe Kreutzer before playing in the Munich court orchestra, while studying composition with Peter von Winter and Franz Danzi. He was well connected, earning a dedication from Paganini in 1818 for the eighteenth of his *24 Caprices, Op. 1*. Max, a cellist, also joined the court orchestra but appears not to have taken up the role of solo composer with quite as much relish as his brother. He is, however, credited as co-composer on several works the pair completed for private and public use.

The Bavarian court orchestra secured many engagements across Europe in the early 19th century. The years 1810 to 1814 saw it tour Austria, Poland, Russia, Scandinavia and England, then France in 1815 and Italy in 1820. The Bohrer brothers also formed a string quartet which became one of the first ensembles to bring Beethoven's *'Razumovsky'* and late quartets to the concert-going public, with notable performances in Paris during 1830 and 1831.

One of these concerts was attended by Hector Berlioz, who described an encounter in particularly vivid detail. 'A. Bohrer is one of those men who strike me as best able to understand such of Beethoven's works as are commonly reputed eccentric and unintelligible', he wrote. 'One evening, in one of those superhuman adagios where Beethoven's genius soars upwards ... Bohrer's violin, whilst singing the sublime melody, seemed animated by epic inspiration; his tone acquired a twofold power of expression and broke forth in accents unknown even to himself; inspiration shone out on the countenance of the virtuoso.'

As a solo composer Antoine is credited with two *Grand trio brillants*, variations for string quartet and a *Violin Concerto*. With Max he completed several books of duos for violin and cello, a string quartet and two works entitled *Trio concertant*. Yet their biggest collaboration was that of a 'Grande symphonie militaire pour violon et violoncelle, avec accompagnement de grand orchestre, par les frères Bohrer', thought to have been published in 1820. Dedicated to the King of Prussia, it features the sort of bold virtuosity Paganini would have encouraged, with forceful, militaristic statements showing off the King's power. Though technical demands are made in what is a red-blooded *sinfonia concertante*, the brothers' approach maintains a strong musicality, the memorable themes receiving interesting and logical development.

An imposing start to the first movement *Allegro brillante* is bolstered by percussion, a preface to the first theme proper. The musical dialogue proceeds in the manner of an early Romantic symphony, the large orchestra finding room for playful phrases from the woodwind. Presently the two string soloists come forward, and towards the centre of the movement the demands on the instruments become more exacting, the tonality moving further from 'home'. The cello then takes on an arpeggiated figuration accompanying an expansive figure on the violin, which develops into a deadpan march.

For the second movement the soloists begin together, duetting in an elegant *Air Hollandaise*. They prove largely inseparable, with some high jinks punctuated by the large orchestra until the slow movement proper is reached. An *Adagio* in F major, it begins with a profound solo from the cello while allowing the sweeter tones of the violin to come through. To finish, the Bohrers write an exuberant finale in dance form, its distinctive theme taken through a number of twists and turns.

Antoine's compositions may have a good deal in common with the works of Paganini, yet they show an independent grasp of writing for the violin in virtuoso form, retaining lyricism and poise. The *Violin Concerto in E minor, Op. 9*, an earlier work from the composer's mid-twenties, is dedicated to Kreutzer.

The strings make a tentative start but soon an authoritative first theme is heard, pressing home the '*spirituoso*' tempo marking, followed by an attractive, dance-based section. With its entry the violin takes a firm grip on proceedings, either on its own or against hushed strings. As Bohrer develops his material the violin keeps its role at the front of the melodic arguments, the often audacious solo writing capped by a dramatic cadenza.

Bohrer combines the second and third movements as a study in contrasts in tempo and mood. The horns introduce an ardent recitative from the soloist, which in turn segues to a theme and variations section, back at a faster tempo. Here a simple, syncopated theme serves as a basis for increasingly eventful variations, the soloist exploring differing moods and techniques before the slow tempo returns, the soloist turning from minor to major key in operatic style. Again this is something of a bluff, the final variation exploring skittish bow movements before a firm signing off to end the work.

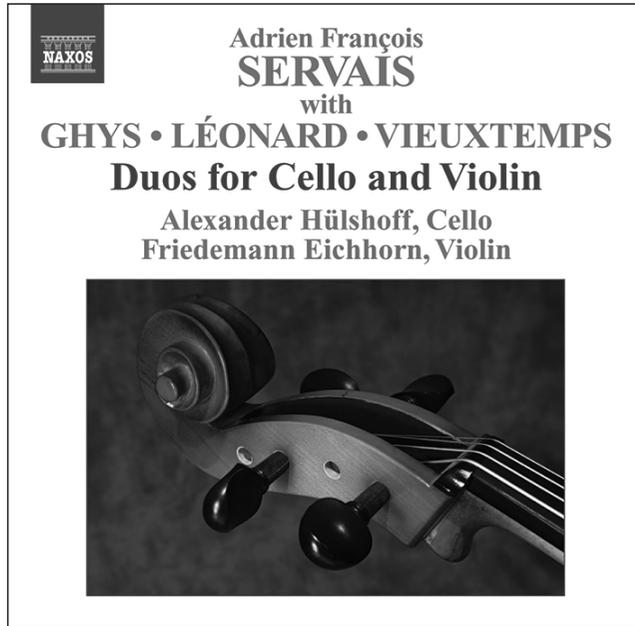
Ten years after Antoine's *Violin Concerto*, Max Bohrer published his *Op. 1. The Cello Concerto* of 1819 is dedicated to the King of Bavaria, and would surely have been part of the court orchestra's repertoire on tour, a role eased by its economical scoring for a small wind section (flute, two oboes, two bassoons and two horns), timpani and strings.

As a form, the cello concerto was still in its relative youth at this point, but Bohrer's writing shows how quickly the instrument had progressed as a solo protagonist. After a bright introduction sets out the thematic material the cello takes the lead, using double-stopping for extra richness and not afraid to rise to the heights, showing off in what is modestly titled an *Allegro moderato*. The development section takes the thematic material boldly into the minor key, showing off the sonorous lower strings of the cello.

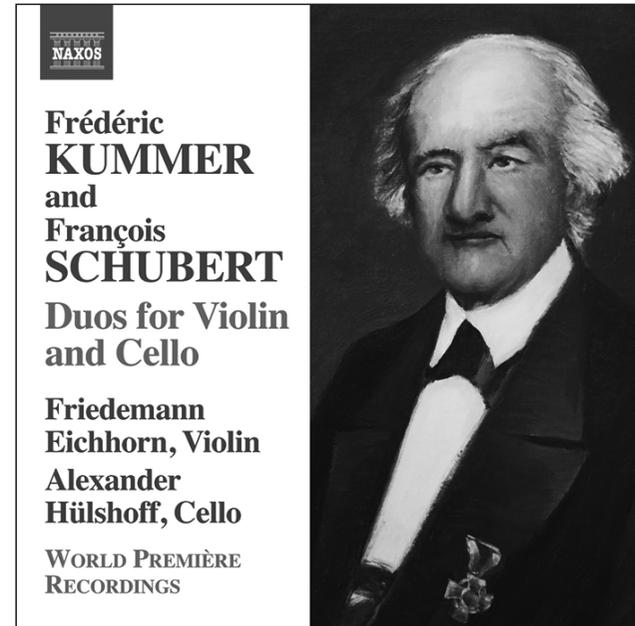
The slow movement presents a broad melody in A major, reaching beyond for the cello to explore higher and more demonstrative figures. The solo oboe presents another idea in F major, dovetailing with the cello, whose thoughts become increasingly chromatic. The movement ends with harmonics from the soloist, their glassy clarity softened by the woodwind. The main theme of the *Rondo* finale has the feel of a rustic dance which would have pleased audiences. The cello leads off but occasionally withdraws to observe the orchestra in their own steps. As the movement unfolds the soloist enjoys Bohrer's increasingly active passagework, with rapid string crossing alternating with sweeter, longer melodic phrases. A substantial cadenza follows, the concerto signing off with a final flourish.

**Ben Hogwood**

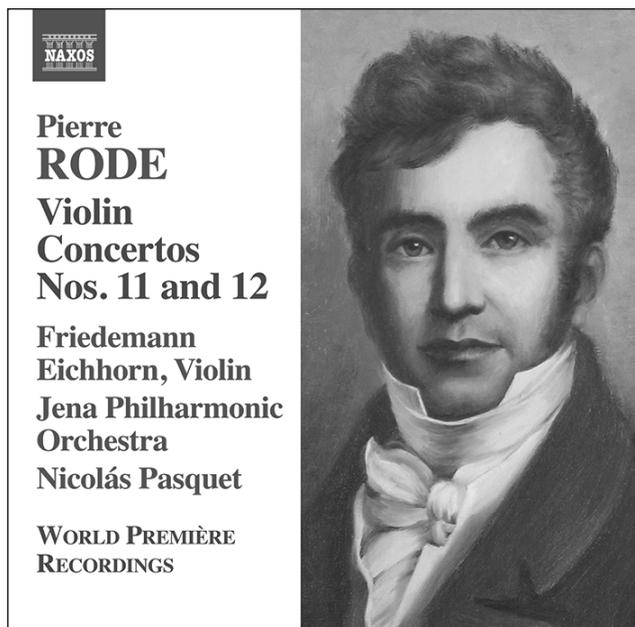
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## Friedemann Eichhorn



The German-born violinist, Friedemann Eichhorn (b. 1971), is one of the most creative and versatile musicians of his generation. His artistic activities range from performing early Baroque music on period instruments to classical and contemporary works with renowned orchestras and chamber music partners. Recent highlights include performances with the Konzerthaus-orchester Berlin under the baton of Christoph Eschenbach, and the Orchestra dell'Accademia Nazionale di Santa Cecilia with Sir Antonio Pappano. Among many other works, he rediscovered and made the first recording of the complete violin concertos of French virtuoso Pierre Rode. He has also given the world premieres of Fazıl Say's *Violin Concerto No. 2* and *Violin Sonata No. 2*. Eichhorn studied with Valery Gradow, Alberto Lysy and Margaret Pardee, and graduated from the Mannheim University of Music, the International Menuhin Music Academy and The Juilliard School. He also earned a PhD in musicology from the University of Mainz. He holds a violin professorship at the University of Music Franz Liszt Weimar and is artistic director of the Kronberg Academy. He plays a violin by Nicola Gagliano from 1758.

## Alexander Hülshoff



Originally from the Palatinate in southwestern Germany, Alexander Hülshoff (b. 1969) has established himself as a soloist and chamber musician, appearing on concert stages all over the world. His expressiveness and powerful, warm and nuanced sound – the hallmarks of his playing – have been acclaimed by audiences and musical partners alike. As a soloist he has been a guest of many German and international orchestras, and his concert tours have taken him across Europe, the Near East and East Asia as well as Russia and North and South America. His recordings have been released on Naxos, Capriccio, cpo, Novalis, Hänssler Classic, Paladino, Brilliant and Oehms Classics. Hülshoff is the artistic director of Villa Musica, a foundation of the Rhineland-Palatinate state. In 1997 he was appointed professor for violoncello at the Folkwang University of the Arts, and since April 2014 he has been the artistic director of the OrchesterzentrumNRW. Hülshoff studied at the Musikhochschule Karlsruhe and the University of Southern California, Los Angeles. [www.alexanderhuelshoff.com](http://www.alexanderhuelshoff.com)

## Jena Philharmonic Orchestra



Photo: Nikolaj Lund

The Jena Philharmonic Orchestra (JPO) is an integral part of the cultural life of Jena. The orchestra has collaborated with world renowned soloists and guest conductors, notably on the Mahler/Scartazzini cycle of complete symphonies. In addition to its concert season in Jena the JPO gives guest performances throughout Germany and Europe, and in 2018–19 toured China. The JPO boasts extensive outreach and education programmes, and promotes accessibility through special concert formats and unusual collaborations. With a reputation for being a young, dynamic orchestra, it is one of the founders of the European orchestral network, ONE®. A unique feature of the JPO is its three affiliated choirs – the Philharmonic Choir, the Jena Madrigal Circle and the Boys' Choir. In both 1999 and 2002, the orchestra was awarded 'best concert programme of the season' by the German music publishers association (DMV), and from 2017 to 2020 it received funding from the Federal Government (Bundesregierung) as part of the 'Exzellente Orchesterlandschaft Deutschland' initiative.

[www.jenaer-philharmonie.de](http://www.jenaer-philharmonie.de)

## Nicolás Pasquet



Photo: Guido Werner

Nicolás Pasquet was born in Montevideo, Uruguay. He studied violin and orchestral conducting in Stuttgart and Nuremberg, and has won several national and international conducting competitions. From 1993 to 1996 Pasquet was chief conductor of the Pécs Symphony Orchestra, and was awarded the Béla Bartók/Ditta Pásztory and László Lajtha Foundation Prizes for his interpretations of Hungarian music. He also has served as chief conductor of the Neubrandenburger Philharmonie and the orchestra of the Coburg State Theatre. His discography includes numerous recordings for Marco Polo, Naxos and Beyer. Pasquet has been professor for conducting at the University of Music Franz Liszt Weimar since 1994, where he teaches an international conducting class and is chief conductor of the symphony orchestra. Over the years, Pasquet has developed strong collaborative relationships with youth and student orchestras in Germany, Asia and Central America. He is currently chief conductor of the Youth Symphony Orchestra of the state of Hesse, Germany.

[www.nicolaspasquet.com](http://www.nicolaspasquet.com)

The Bohrer family produced a succession of distinguished musicians of whom the brothers Antoine, a violinist who studied with Rodolphe Kreutzer in Paris, and cellist Max were the most eminent. Their string quartet promoted Beethoven's works and was much admired by Berlioz, who praised Antoine. They co-composed several works including the imposing *Grande symphonie militaire* included here, boldly virtuosic and laced with memorable themes. Antoine Bohrer's *Violin Concerto in E minor* shares elements familiar from Paganini and is enhanced by Antoine's sense of lyricism. Max's *Cello Concerto No. 1*, though economically scored, shows how quickly the cello had progressed as a solo instrument in the early 19th century.

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**Antoine Bohrer / Max Bohrer**

**1–4** **Grande symphonie militaire** (pub. c. 1820) **26:44**

**Antoine Bohrer**

**5–7** **Violin Concerto in E minor, Op. 9** (pub. 1809) **18:58**

**Max Bohrer**

**8–10** **Cello Concerto No. 1 in D major, Op. 1**  
(pub. c. 1819) **24:08**

**WORLD PREMIERE RECORDINGS**

**Friedemann Eichhorn, Violin 1–7**

**Alexander Hülshoff, Cello 1–4 8–10**

**Jena Philharmonic Orchestra • Nicolás Pasquet**

A detailed track list can be found inside the booklet.

Recorded: 7–8 October 8–10, 9–10 November 5–7 and 11, 13 and 14 November 1–4 2020  
at Volkshaus Jena, Germany • Producer, engineer and editor: Matthias Middelkamp

Booklet notes: Ben Hogwood

Cover: *Mondnacht über dem See* (1851) by Eduard Schleich the Elder (1812–1874)

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