



Karl Aage Rasmussen

THE FOUR SEASONS AFTER VIVALDI

Concerto Copenhagen

Magnus Fryklund · Lars Ulrik Mortensen

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Concerto Copenhagen
conducted by
Magnus Fryklund · Lars Ulrik Mortensen *

ANTONIO VIVALDI (1678-1741) / KARL AAGE RASMUSSEN (b. 1947)

The Four Seasons After Vivaldi (2014)..... 41:56

La primavera (Spring) in E major 10:00

Fredrik From, violin

1 I Allegro 3:33

2 II Largo e pianissimo 2:42

3 III Allegro pastorale 3:45

L'estate (Summer) in G minor 10:54

Peter Spissky, violin

4 I Allegro non molto 5:26

5 II Adagio e piano 2:15

6 III Presto e forte 3:13

L'autunno (Autumn) in F major 11:00

Fredrik From, violin

7 I Allegro 4:58

8 II Adagio molto 2:45

9 III Allegro 3:17

L'inverno (Winter) in F minor 10:02

Peter Spissky, violin

10 I Allegro non molto 4:02

11 II Largo 2:46

12 III Allegro 3:14

KARL AAGE RASMUSSEN

13 **Follia, follia ...** (2015) 7:39

OTTORINO RESPIGHI (1879-1936)

Gli uccelli (The Birds) * 17:09

Suite per piccola orchestra (1928)

Version for Concerto Copenhagen by Karl Aage Rasmussen (2015)

14 I Preludio (da Bernardo Pasquini 1637-1710) 2:43

15 II La colomba (da Jacques de Gallot c. 1625-c. 1695) [The Dove] 3:16

16 III La gallina (da Jean-Philippe Rameau 1683-1764) [The Hen] 2:58

17 IV L'usignuolo (da un anonimo inglese) [The Nightingale] 3:36

18 V Il cucù (da Bernardo Pasquini) [The Cuckoo] 4:36

Total: 66:44

World premiere recordings

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Within the musical world it is a popular idea that music ought ideally to sound precisely as it did when it was composed, i.e. be played based on the customs and conditions which applied at that particular time. Musical interpretation, however, is always grounded in the present, it is inevitably subject to the conceptual frameworks which apply when it takes place. And the score, the texts, the old mute notes or words, conceal as much as they reveal. There is no ideal line to be adopted, no truth – the work only exists as ever-new approaches – notes are music asleep. To search for the *work* in a definite form is like searching for the dark with a candle in one's hand.

But the dogma regarding the inviolability of the text actually occurs only rarely – the music of the concert hall is almost alone in applying it. No theatre performs Shakespeare, Molière or Schiller completely 'according to the book'; even opera always requires new readings – and movie people do *remakes* of old masterpieces. The passing of time changes everything and thereby also us. In Lampedusa's marvellous novel *The Leopard* the count's young nephew remarks: 'If we want everything to remain as it is, everything must change.'

It was such thoughts that occupied my mind when, as a composer-in-residence with Concerto Copenhagen, I had a wish to hear how Vivaldi's *The Four Seasons* perhaps would sound like were modern ears to hear them with similar amazement as that which Vivaldi's audience must have felt. Not by changing the composition as such, but simply by stressing the aspects in the music which foreshadow the conception later periods were to have of rhythm and musical idiom. Rhythmical *drive* and repetitions characterise in many different ways the most widespread forms of music of our present age, but that is also an obvious aspect of Vivaldi's mode of expression, and it does not detract from Vivaldi in any way for this to be emphasised and profiled. And an interpretation of Baroque music always calls for improvisation, personal choices and a will to formulate anew. Vivaldi is interpreted in a host of different ways, and new possibilities are repeatedly being uncovered in the old notes. But in a new musical 'stage-lighting' other completely ignored aspects may perhaps emerge.

Today, in the age of digital media, everything can be reproduced and copied to perfection in an instant. Only not life. So, the treasures of art history naturally have to be brought alive as something different and more than just repetitions and reproductions. Within the field of music, constant repetitions can even risk changing the very basis for the musical experience, the particular elastically vibrating space between expectation and fulfilment, between tension and release. When what takes place is (almost) precisely what we expect, the experience of music can lose the ability to unfold a piece of living life in a compressed, mental form. For living life is never completely predictable.

Such considerations were also behind by adaptation of the Italian Ottorino Respighi's orchestral suite *Gli uccelli* (*The Birds*). Respighi was a great connoisseur of birdlife. In his still highly popular orchestral poem *Pines of Rome* from 1923, sound recordings of birds also feature, and he based his bird suite from 1928 on bird imitations from the Baroque. Respighi's name is today strongly linked to his portrayals of Rome, but his life's work is enormous and colourful, and he was of great importance for the renaissance of Baroque music in the interwar years.

Bird song has fascinated composers and musicians since the 14th century, and a whole series of musical works have, over the centuries, attempted to imitate the widely differing songs of birds. Many Baroque composers wrote solo works that imitated or processed bird song, and Respighi translated some of these old pieces into the sound and aesthetics of the modern Romantic symphony orchestra. But the idea of giving them back the language idiom and basic timbre of the Baroque captivated me because the result would be something known and something unknown at one and the same time. As when a word that is translated into a different language and then retranslated can completely change its semantic content and significance.

Respighi chose the portrayal of the dove by a French composer, he used Rameau's famous harpsichord piece about a hen, and the song of the nightingale was taken from the Dutch recorder virtuoso Jacob van Eyck. Finally, there is a cuckoo imitated by the extremely popular Roman Bernardo Pasquini. In a small prelude, Respighi hints at all his Baroque birds.

Vivaldi's *The Four Seasons* were published in 1725 but may possibly have been composed as early as 1716-17, and what we now refer to as 'programme music', illustrative music, was quite

usual in solo pieces for harpsichord but something of an innovation within the concerto genre. They were printed together with eight other violin concertos under the title *Il cimento dell'armonia e dell'invenzione* (*The Contest Between Harmony and Invention*) – and were accompanied by small narrative poems by an unnamed poet (probably not Vivaldi himself). And here the many images and situations are unrolled that are portrayed in sound, famously including screeching crows, buzzing flies, chirping birds, hunting horns, storms, chattering teeth and dripping icicles. And, of course, the barking sheepdog in *Spring* (the violas in the middle movement), hail, thunder and lightning (the final movement in *Summer*) and the 'slumbering drunkards' in the slow movement from *Autumn*.

Follia, follia ... was composed in 2015 as my first contribution to Concerto Copenhagen's repertoire. 'Follia' actually means madness and it was originally the name of a 16th-century Spanish dance based on a particular, characteristic sequence of chords. This series of chords was linked during the 17th century to a special melody that became enormously popular and gradually formed the basis for a veritable musical relay race through history. A whole host of composers made use of it (or only the sequence of chords): Scarlatti, Corelli, Vivaldi, Bach, Cherubini, Liszt, Rachmaninov, and yes, even Carl Nielsen (in the opera *Masquerade*). A website lists several hundreds of examples.

The origin of the name is not known, so what 'madness' we are dealing with must remain conjecture. The musical baton I pass on opens small windows onto various present forms of expression but also echoes the *La follia* of history. Finally, also echoes from Corelli's contribution – a sonata which in his own age even outdid his *Christmas Concerto* in popularity.

Karl Aage Rasmussen, May 2019

RECREATING THE PAST

When it comes to describing **Karl Aage Rasmussen** (b. December 13, 1947), it is not easy to find a starting point; he has made his mark as composer, writer, conductor, lecturer, performer, organiser, administrator and much more. He graduated from the Royal Academy of Music, Aarhus in 1971, where he was himself appointed Full Professor of Composition in 1988.

Many of his works use pre-existing musical material in new connections and for new purposes, not as collage or quotation, but in a densely woven montage of idioms from widely different languages of music. Words like 'de-composing' and 're-composing' seem fit, and in later years, this interest has resulted in many works questioning the very meaning of the word 'modern'. While his early works focused on the individual detail in these montages, he later became increasingly concerned with exploring our experience and sense of time, form and development. In addition, psychological and dramatic dimensions have assumed a growing importance in works written since the 1990s.

Rasmussen has further "recreated" numerous works from the past, music by composers as diverse as Vivaldi, Brahms, Satie, Carl Nielsen, Niels W. Gade, Charles Ives and others. And he has completed unfinished works by Schumann and Schubert, among these Schubert's opera *Sakontala* and his disputed *Gastein Symphony* followed by an orchestral version of Schubert's melodrama *Der Taucher*, commissioned by the acclaimed Danish baritone Bo Skovhus.

Rasmussen is a prolific writer of essays, so far collected in three volumes. His monographs about Bach, Schumann, Brahms, Mahler, Glenn Gould and Sviatoslav Richter have reached a wide audience. More recently he completed the vast *Music in the 20th Century – a narrative*, and a book on Prokofiev.

In 1991 Rasmussen received the Carl Nielsen-Prize, in 1997 the Wilhelm Hansen Composer Prize and in 2017 the Frobenius Great Award of Honor.

www.karlaagerasmussen.com

CONCERTO COPENHAGEN AND THE NEW MUSIC

That Early Music ensembles and Baroque orchestras are actively involved in Contemporary Music is a relatively well established phenomenon. Precisely the Early Music movement – if one can speak of such a thing – is characterised by a pronounced willingness to experiment and test existing boundaries, so it is only natural that there has also been an interest in newly composed and genre-crossing music on 18th-century instruments.

A wish that Concerto Copenhagen had for a number of years to commission a work from a contemporary Danish composer finally resulted, at the suggestion of the orchestra's dramaturge Lars Henriksson, in its making contact with Karl Aage Rasmussen, who returned the compliment in 2013 with the work *Concerto in Amber* for Baroque strings and saxophone quartet. As far as I know, no other Baroque orchestra in the world that has had a composer-in-residence connected to it, but that was nevertheless the outcome of this successful pilot project, and with support from the Grants Committee under the Agency for Culture and Palaces, Karl Aage Rasmussen was linked to Concerto Copenhagen for 2 ½ years, 2015-17 during which he wrote no less than nine works of varying scope and texture for the orchestra. It is the first of these works that we are now presenting in a recording that will be followed up by another one so that the relationship between orchestra and composer-in-residence is documented and accessible for evaluation in the future.

In our opinion, the importance of the collaboration with Karl Aage Rasmussen cannot be overestimated, and it has shown itself in various aspects: Concert Copenhagen's exceptional Baroque musicians have been faced with challenges which did cause some raised eyebrows and surprise, but which have nevertheless led to musical and technical development that could not have taken place in any other way; Concerto Copenhagen has broken with habitual ideas and expectations in the Danish artistic and cultural landscape; and finally, Concerto Copenhagen has helped create a completely new form of artistic expression, one that has not been seen and heard before, neither Denmark nor internationally, which means that the project has also helped create new relations between performers and audiences.

Therefore, on behalf of Concerto Copenhagen, it's with joy and proudness that I invite you to enter this soundscape which is the result of our collaboration with Karl Aage Rasmussen.

Nikolaj de Fine Licht, General Manager, Concerto Copenhagen, June 2019



PERFORMERS

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.

Peter Spissky studied violin at the Music Academy in Bratislava, Slovakia, and Malmö Academy of Music, Sweden. He has been concertmaster of Concerto Copenhagen since 1999. Apart from Concerto Copenhagen, Peter is the artistic director of Camerata Øresund, a group of the younger generation of Scandinavian players. As a guest concertmaster/conductor he appears regularly with Barokkanerne in Oslo, Finnish Baroque Orchestra, Jönköping Sinfonietta, Ostrobothnian Chamber Orchestra, and Tallinn Chamber Orchestra. As a violinist, he performs with Barokksolistene, Solamente Naturali, Festspiel Orchester Göttingen, and Boston Early Music Festival Orchestra. Peter Spissky teaches Baroque violin at the Malmö Academy of Music and Royal Danish Academy of Music in Copenhagen, and gives master classes all around Scandinavia. In 2017 Peter successfully defended his doctoral thesis concerned with Baroque dance and violin bowing at the Lund University, receiving a PhD degree in music and arts.

Still as a student at the Royal Danish Academy of Music in Copenhagen, **Magnus Fryklund** made a mark in Scandinavian music life. During his studies he already conducted Helsingborg Symphony Orchestra, South Jutland Symphony Orchestra, Concerto Copenhagen, Copenhagen Phil, Odense Symphony Orchestra, Aarhus Symphony Orchestra, Aalborg Symphony Orchestra, The Danish Sinfonietta and Athelas Sinfonietta.

In the 2017/18 season he was appointed “Kapelmeister” at the Malmö Opera, conducting more than 35 performances, and he has also been engaged as “young conductor in residence” at Helsingborg Symphony Orchestra conducting 5 concerts per year.

The 2017/18 season included *Rigoletto*, *Lakmé*, *Hansel and Gretel* at Malmö Opera and concerts with Helsingborg Symphony Orchestra, while the 2016/17 season included *The Marriage of Figaro* at Malmö Opera, concerts with Musica Vitae, Helsing-



Magnus Fryklund

borg Symphony Orchestra and Athelas Sinfonietta among other engagements. From 2018–20 Magnus is appointed assistant conductor and artist-in-residence at the Opéra Orchestre National in Montpellier.



Lars Ulrik Mortensen

Lars Ulrik Mortensen studied at the Royal Academy of Music in Copenhagen (harpsichord with Karen Englund, figured bass with Jesper Bøje 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 Lars Ulrik Mortensen 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 Lars Ulrik 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 (EUBO). 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.

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 Early Music and energizing audiences worldwide by pushing the boundaries of Baroque Music and sonic storytelling.



Karl Aage Rasmussen

EFTER VIVALDI af Karl Aage Rasmussen

Det er en yndet tankegang i musikkens verden, at musik ideelt set bør klinge netop sådan, som den lød, da den blev til. Altså spilles med baggrund i de vaner og vilkår, der dengang var gældende. Men musikalsk fortolkning er altid tidsbundet, den er uundgåeligt underlagt de forståelsesrammer der gælder, når den finder sted. Og skriften, teksterne, de gamle, stumme noder eller ord, skjuler ligeså meget, som de viser. Der er ingen ideallinje, ingen sandhed – værket findes kun som stadigt nye tilnærmelser; noder er musik, der sover. At søge efter *værket* i bestemt form er som at søge efter mørket med et lys i hånden.

Men dogmet om tekstens ukrænkelighed optræder faktisk sjældent, koncertsalsmusikken er næsten alene om at håndhæve det. Intet teater opfører Shakespeare, Molière eller Schiller helt "efter bogen", selv operateatret kræver altid nye læsninger, og filmfolk laver *remakes* af gamle mesterværker. Tidens gang ændrer alting og dermed også os; i Lampedusas vidunderlige roman, *Leoparden*, bemærker grevens unge nevø: "Hvis vi ønsker, at alt skal forblive som det er, må alting ændres."

Det var sådanne og lignende tanker, der optog mig, da jeg som "huskomponist" hos Concerto Copenhagen fik lyst til at høre, hvordan Vivaldis *De fire årstider* måske kunne lyde, hvis moderne ører hørte dem med en lignende forundring som den, Vivaldis publikum må have oplevet. Ikke om-komponeret, blot gen-komponeret, så de sider af musikken, der varsler om senere tiders opfattelse af rytme og musiksprog blev understreget. Rytmisk *drive* og gentagelser karakteriserer på mangfoldige måder vor egen tids mest udbredte musikformer, men det er også en åbenlys side af Vivaldis udtryksform, og det tager intet fra Vivaldi, at det understreges og profileres. Og fortolkning af baroktidens musik kræver altid både improvisation, personlige valg og vilje til nyformulering. Vivaldi tolkes på et utal af måder, og nye muligheder afdækkes igen og igen i de gamle noder. Men i en ny musikalsk lyssætning kan andre helt upåagtede sider måske dukke frem

I dag, i de digitale mediers tidsalder, kan alt på et øjeblik reproduceres og kopieres til perfektion. Blot ikke liv. Derfor må kunsthistoriens skatte naturligvis levendegøres som andet og mere end gentagelser og reproduktioner. På musikkens område risikerer vedvarende gentagelser

ligeftem at ændre selve grundlaget for den musikalske oplevelse, det særlige elastisk-vibrerende rum mellem forventning og opfyldelse, mellem spænding og udløsning. Når alt der sker er (næsten) præcis, hvad vi forventer, kan musikoplevelsen miste evnen til at folde et stykke levende liv ud i komprimeret, sjælelig form. For levende liv er aldrig helt forudsigeligt.

Den slags overvejelser var også baggrund for min bearbejdelse af italieneren Ottorino Respighis orkesterværk *Gli uccelli* (*Fuglene*). Respighi var en stor fuglekender. I hans stadig meget populære orkesterdigt *Roms pinjer* fra 1923 indgår lydoptagelser af fugle, og fuglesuiten fra 1928 byggede han på fugle-imitationer fra baroktiden. Respighis navn er i dag stærkt knyttet til hans skildringer af Rom, men hans livsværk er enormt og farverigt, og han fik stor betydning for barokmusikens renæssance i mellemkrigstiden.

Fuglesang har fascineret komponister og musikere siden 1300-tallet, og en lang række musikværker har i tidens løb efterlignet vidt forskellige fuglesang. Mange barokkomponister skrev soloværker, som imiterede eller forarbejdede fuglesang, og Respighi overførte nogle af disse gamle satser til det moderne romantiske symfoniorkestres klang og æstetik. Men tanken om at gengive dem barokkens sprogtone og klanggrundlag fængslede mig, fordi resultatet i lige grad ville blive noget kendt og noget ukendt. Som når et ord, der oversættes til et andet sprog og derefter oversættes tilbage igen, helt kan ændre indhold og betydning.

Respighi valgte en fransk komponists skildring af duen, han brugte Rameaus vidt berømte cembalostykke om hønen, en nattergals sang blev hentet hos den hollandske blokfløjtevirtuos Jacob van Eyck, og til slut optræder en gøg imiteret af den umådeligt yndede romer Bernardo Pasquini. I et lille forspil antyder Respighi alle sine barok-fugle.

De fire årstider af Vivaldi blev udgivet i 1725, men kan være blevet til så tidligt som 1716-17, og hvad vi i dag kalder "programmusik", illustrerende musik, var almindeligt forekommende i solostykker for cembalo, men lidt af en nyskabelse i koncertgenren. De blev trykt sammen med otte andre violinkoncerter under overskriften *Il cimento dell'armonia e dell'invenzione* – "forsøg med velklang og opfindelser" – ledsaget af små fortællende digte af en ikke-navngivet digter (som næppe var Vivaldi selv). Og her oprulles de mange billeder og situationer, der skildres i lyd, blandt de mest berømte skrigende krager, summende fluer, kvidrende fugle, jagthorn,

uvejr, klappende tænder og dryppende istapper. Og naturligvis den gøende hyrdehund i *Foråret* (bratscherne i midtersatsen), hagl, torden og lynild (slutsatsen i *Sommeren*) og de "slumrende drukkenbolte" i den langsomme sats fra *Efteråret*.

Follia, follia ... blev til i 2015 som mit første bidrag til Concerto Copenhagens repertoire. "Follia" betyder egentlig vanvid og var oprindeligt navnet på en spansk dans fra 1500-tallet baseret på et bestemt, karakteristisk akkordforløb. Akkordrækken blev i løbet af 1600-tallet forbundet med en særlig melodi, der blev enormt populær og som efterhånden blev grundlag for en veritabel musikalsk stafetløb gennem historien. Et væld af komponister benyttede den (eller blot akkordfølgen), Scarlatti, Corelli, Vivaldi, Bach, Cherubini, Liszt, Rakhmaninov, og ja, også Carl Nielsen (i operaen *Maskerade*). En hjemmeside opregner flere hundrede eksempler.

Oprindelsen til navnet kendes ikke, så hvilket "vanvid" der var tale om, må vi gætte os til. Min musikalske stafet åbner små vinduer til forskellige nutidige udtryksformer, men også til ekkoer fra historiens *La follia*. Til slut også ekkoer fra Corellis bud, en sonate som i hans egen tid overstrålede selv hans *Julekoncert* i popularitet.

Karl Aage Rasmussen, maj 2019

Når det kommer til at beskrive **Karl Aage Rasmussen** (f. 13. december, 1947), er det ikke let at finde en indgang; han har sat aftryk som komponist, skribent, dirigent, forelæser, performer, arrangør, administrator og meget andet. Han tog i 1971 eksamen fra Det Jyske Musikkonservatorium, Aarhus, hvor han selv blev udnævnt til professor i komposition i 1988.

Mange af hans værker bruger allerede eksisterende musikalske materialer i nye forbindelser og til nye formål, ikke som collage eller citat, men i en tæt vævet montage af idiomer fra vidt forskellige musikalske udtryk. Ord som 'dekomponering' og 'genkomponering' virker velegnede, og i senere år har denne interesse resulteret i, at mange hans værker stiller spørgsmålstejn ved selve betydningen af ordet 'moderne'. Mens hans tidlige værker fokuserede på den enkelte detalje i disse montager, er han siden blevet mere og mere interesseret i at udforske vores oplevelse og fornemmelse af tid, form og forløb. Desuden har psykologiske og dramatiske dimensioner antaget en stigende betydning i hans værker skrevet siden 1990'erne.

Rasmussen har desuden "rekonstrueret" adskillige værker fra fortiden, musik af komponister så forskellige som Vivaldi, Brahms, Satie, Carl Nielsen, Niels W. Gade, Charles Ives og andre. Og han har afsluttet ufærdige værker af Schumann og Schubert, blandt disse en opførelsesversion af Schuberts ufuldendte, kun delvist skitserede opera *Sakontala* og hans omstridte *Gasteinsymfoni*, efterfulgt af en orkesterversion af Schuberts melodrama *Der Taucher*, bestilt af den anerkendte danske baryton Bo Skovhus.

Rasmussen er en produktiv skribent, ikke mindst af essays, til dato samlet i tre udgivelser. Også hans monografier om Bach, Schumann, Brahms, Mahler, Glenn Gould, Svjatoslav Richter har nået en bred læserskare. Senest har han afsluttet værket *Musik i det 20. århundrede – en fortælling* og en bog om Prokofjev.

I 1991 modtog Rasmussen Carl Nielsen Prisen, i 1997 Wilhelm Hansens Komponistpris og i 2017 Frobenius Prisen.

www.karlaagerasmussen.com

At tidlig musik-ensemble og barokorkestre beskæftiger sig med ny musik er et forholdsvis veletableret fænomen. Netop tidlig musik-bevægelsen – hvis man da kan tale om en sådan – er kendetegnet ved stor lyst til at eksperimentere og afprøve grænser, så naturligvis har man også interesseret sig for nykomponeret og genreoverskridende musik på 1700-tals-instrumenter.

Et ønske gennem adskillige år hos Concerto Copenhagen om selv at bestille et værk hos en nulevende dansk komponist mandede på foranledning af orkestrets dramaturg Lars Henriksen ud i en henvendelse til Karl Aage Rasmussen, som i 2013 kvitterede med værket *Concerto in Amber* for barokstrygerorkester og saxofonkvartet. Der er mig bekendt ikke noget andet barokorkester i verden, der har haft en huskomponist tilknyttet, men det blev ikke desto mindre resultatet af dette vellykkede pilotprojekt, og med støtte fra Legatudvalget under Slots- & Kulturstyrelsen var Karl Aage Rasmussen i perioden 2015-17 tilknyttet Concerto Copenhagen og skrev ikke færre end ni værker af varierende omfang og tekstur til orkestret.

Det er de første af disse værker, som vi hermed præsenterer i en indspilning, der vil blive fulgt op af endnu en, således at hele huskomponist-forholdet kan efterprøves af eftertiden.

Betydningen af samarbejdet med Karl Aage Rasmussen kan efter vores opfattelse ikke overvurderes og har vist sig i flere aspekter: Concerto Copenhagens enestående barokmusikere er blevet stillet overfor udfordringer, der nok har affødt hævede øjenbryn og en vis undren, men som også har medført en musikalsk og teknisk udvikling, der ikke kunne være sket på anden vis; Concerto Copenhagen har brudt med vaneforestillinger og forventninger i det danske kunst- og kulturlandskab, og endelig har Concerto Copenhagen medvirket til at skabe helt nye kunstudtryk, der ikke er set og hørt før hverken inden for eller uden for landets grænser, hvorved projektet også har medvirket til at skabe nye relationer mellem udøvende og publikum.

Det er derfor med en helt særlig glæde og stolthed, at jeg på Concerto Copenhagens vegne byder indenfor til dette klingende resultat af samarbejdet med Karl Aage Rasmussen.

Nikolaj de Fine Licht, orkesterchef, Concerto Copenhagen, juni 2019

MEDVIRKENDE

Violinist **Fredrik From** studerede ved Musikhögskolan 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 været privilegeret ved 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.

Peter Spissky studerede violin på konservatoriet i Bratislava, Slovakiet og Musikhögskolan i Malmö, Sverige. Han har været koncertmester i Concerto Copenhagen siden 1999. Ud over Concerto Copenhagen er Peter kunstnerisk leder af Camerata Øresund, en gruppe af den yngre generation af skandinaviske spillere. Som gæstekoncertmester og -dirigent optræder han regelmæssigt med Barokkanerne i Oslo, Finnish Baroque Orchestra, Jönköping Sinfonietta, Ostrobothnian Chamber Orchestra og Tallinn Kammerorkester. Som violinist optræder han med Barokksolistene, Solamente Naturali, Festspiel Orchester Göttingen og Boston Early Music Festival Orchestra. Peter Spissky underviser i barokviolin på Musikhögskolan i Malmö og Det Kongelige Danske Musikkonservatorium i København, og giver masterclasses over hele Skandinavien. I 2017 forsvarede Spissky ved Lunds Universitet med succes sin ph.d.-afhandling om barokdans og bueføring.

Selv inden **Magnus Fryklund** havde afsluttet sine studier ved Det Kongelige Danske Musikkonservatorium havde han allerede gjort sig bemærket i dansk musikliv. I studietiden dirigerede han Sønderjyllands Symfoniorkester, Concerto Copenhagen, Copenhagen Phil, Odense Symfoniorkester, Aarhus Symfoniorkester, Aalborg Symfoniorkester, Randers Kammerorkester og Athelas Sinfonietta.

I 2017/18 sæsonen blev han udnævnt til husdirigent ved Malmø-operaen med mere end 35 forestillinger, og han har også været engageret som "young conductor in residence" hos Helsingborg Symfoniorkester med 5 koncerter om året. 2017/18 sæsonen inkluderede *Rigoletto*, *Lakmé*, *Hans og Grete* på Malmø-operaen og koncerter med Helsingborg Symfoniorkester, mens 2016/17-sæsonen inkluderede *Figaros Bryllup* på Malmø-operaen, koncerter med Musica



Fredrik From



Peter Spissky

Vitae, Helsingborg Symfoniorkester og Athelas Sinfonietta. Magnus Fryklund er fra 2018-20 udnævnt til dirigentassistent og artist-in-residence ved Opéra Orchestre National i Montpellier.

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 Lars Ulrik Mortensen 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. Lars Ulrik 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 (EUBO). 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 Skandinavien's 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 Copenhagens kendetegn – den gamle musik gøres vital, relevant og nutidig.

I 1999 blev den internationalt anerkendte cembalist og kammermusiker, Lars Ulrik Mortensen, tilknyttet som ensembles kunstneriske leder. Mødet mellem Concerto Copenhagen og Lars Ulrik Mortensen har ført til en spændende kunstnerisk og musikalsk rejse, værdsat og rost af publikum og kritikere verden over. Ensemblet har formået at kombinere et repertoire bestående af velkendt europæisk musik med mindre kendte værker af skandinavisk oprindelse.



Personnel

The Four Seasons After Vivaldi, recorded on 11-14 June 2018 at the Garrison Church, Copenhagen

Violin I: Fredrik From/Peter Spissky, Hannah Tibell, Jesenka Balic Zunic, Jens Solgaard

Violin II: Antina Hugosson, Gabriel Bania, Julia Dagerfelt, Maria Solgaard Holm

Viola: Rastko Roknic, Mikkel Schreiber

Cello: Thomas Pitt, Hanna Loftsdottir

Bass: Megan Adie

Harpsichord: Lars Ulrik Mortensen

Conductor: Magnus Fryklund

Follia, follia ..., recorded on 18 April 2018 at the Garrison Church, Copenhagen

Violin: Fredrik From, Peter Spissky

Viola: Antina Hugosson

Cello: Thomas Pitt

Bass: Megan Adie

Oboe: Alfredo Bernardini, Lars Henriksson

Bassoon: Moni Fischalek

Harpsichord: Marcus Mohlin

Conductor: Magnus Fryklund

Gli uccelli (The Birds), recorded on 8-9 June 2018 at the Garrison Church, Copenhagen

Violin I: Peter Spissky, Fredrik From, Hannah Tibell, Tinne Albrechtsen

Violin II: Antina Hugosson, Gabriel Bania, Maria Solgaard Holm

Viola: Rastko Roknic, Mikkel Schreiber

Cello: Thomas Pitt, Hanna Loftsdottir

Bass: Megan Adie

Flute: Katy Bircher

Oboe: Per Bengtsson

Bassoon: Jane Gower

Harpsichord and musical direction: Lars Ulrik Mortensen

DDD

Recording Producer: Preben Iwan

Sound Engineer: Preben Iwan

Editing, mix and mastering: Preben Iwan

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CONCERTO
COPENHAGEN

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Production Assistant: Kirsten B. Larsen

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DANMARKS NATIONALE
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Dacapo Records, Denmark's national record label, was founded in 1989 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.

