



CELLO CONCERTOS
BY C.P.E. BACH
AND HAYDN

A detailed, glossy white marble bust of a man with curly hair, wearing a draped garment. The bust is positioned centrally, slightly to the right, and is the focal point of the album cover. The background is a solid, warm brown color.

TIMES
OF
TRANSITION

ANDREAS BRANTELID
CONCERTO COPENHAGEN
LARS ULRIK MORTENSEN

TIMES OF TRANSITION

CELLO CONCERTOS BY C.P.E. BACH AND HAYDN

Carl Philipp Emanuel Bach (1714–1788)

Cello Concerto in A major, H. 439, Wq. 172 (1753)**

18:42

- | | | |
|---|------------------------------|------|
| 1 | I. Allegro | 6:27 |
| 2 | II. Largo con sordini, mesto | 7:02 |
| 3 | III. Allegro assai | 5:13 |

Joseph Haydn (1732–1809)

Cello Concerto in C major, Hob.VIIb:1 (1761–65)**

23:24

- | | | |
|---|--------------------|------|
| 4 | I. Moderato | 9:19 |
| 5 | II. Adagio | 7:31 |
| 6 | III. Allegro molto | 6:34 |

Joseph Haydn

Cello Concerto in D major, Hob.VIIb:2 (1783)*

23:34

- | | | |
|---|----------------------|-------|
| 7 | I. Allegro moderato | 13:49 |
| 8 | II. Adagio | 4:46 |
| 9 | III. Rondo (Allegro) | 4:59 |

Andreas Brantelid, *cello* (Emil Hjort, *Copenhagen 1887 with gut strings*)

Concerto Copenhagen

Lars Ulrik Mortensen, *harpsichord and musical direction*

Fredrik From, Peter Spissky, Alison Luthmers – *Violin I*

Hannah Tibell, Gabriel Bania*,

Jens Solgaard**, Jesenka Balic Zunic – *Violin II*

Antina Hugosson – *Viola*

Thomas Pitt – *Cello*

Megan Adie – *Double bass*

Antoine Torunczyk – *Oboe I*

Lars Henriksson – *Oboe II*

Jane Gower – *Bassoon*

Emmanuel Frankenberg – *Horn I*

Renske Wijma – *Horn II*

The history of music at a turning point

The term 'a time of upheaval' is often used in art history when forms of expression change – it sounds dramatic, but this is rarely the case. During the Baroque period, polyphony and the fugue had pride of place, but a melody plus accompaniment was an equally valid form of expression that only gradually gained dominance over polyphony. And in times of transition labels are not of much use, for in one and the same composer Baroque and Classicism can exist side by side. But since historians appreciate ordering and categorising, they are easily tempted to perceive stylistic concepts as something music itself has created, while in actual fact such concepts are only a way of dealing with it.

The three cello concertos on this CD illustrate the long, fertile period in the latter half of the 18th century when the typical characteristics of the Baroque were gradually being replaced by the simple, so-called *galant* style. In that transition, Bach's highly gifted sons resemble a missing link. Today, they are almost invisible behind their father's shadow; in their own age it was they who completely overshadowed him. The next-eldest son,

Carl Philipp Emanuel, was a fascinating and influential personality, and his career was impressive – for many years he was harpsichordist at the court of Frederick the Great in Berlin, and from 1786, head of music for 20 years for the large Protestant churches in the metropolis of Hamburg and regarded as one of the great *clavier* virtuosos of his age. He became a key figure in the movement away from the rational, purposeful, steadily whirling Baroque music towards a music that was to 'touch the heart with pure emotion'.

In the years shortly after his father's death in 1750, he wrote three cello concertos, at a time when the cello was still on thin ice as a solo instrument. His father had admittedly composed some unique suites for the solo cello when his son was only six or seven years old, and Vivaldi wrote cello concertos throughout his life – more than anyone else in history. But in their own time these concertos were lone figures.

In his catalogue of works, Bach junior registered his concertos 'for harpsichord, but also in versions for flute and for cello', so that nobody can know for sure which came first. But the concerto in A major is, at any rate, hazardously virtuoso for the cello and also the very quintessence of the *Empfindsamkeit*, the passionate sensitivity, drama and emotional range that became a hallmark of the eldest

of Bach's sons. The serious slow movement – with muted strings – has an unusual mental depth, and the finale, *Allegro assai*, with its flighty charm and unpredictable repetitions is so full of life, humour and unexpected inventions that it can be recommended as a means to cure every agony of soul.

When Josef Haydn is so often referred to as 'Pappa Haydn', it might sound a bit condescending, but he is and will remain the great father figure of the history of classical music – it is with him that modern concert-hall music begins. And that a man who for 30 years worked at a remote princely court and hardly ever travelled nevertheless became the most famous by far of all the composers of his age speaks eloquently of a music that possesses a colossal universal impact. All kinds of music publishers were able to guarantee lucrative sales figures for themselves as long as his name stood above the music, which led to swindling on a large scale. The publishers fell over themselves to gain the right to publish his new symphonies, quartets and sonatas – not even his most famous predecessors, Telemann and Handel, gained such worldwide fame during their lifetimes.

In 1961, when an archivist at the National Museum in Prague was in the process of categorising some manuscripts found at a

Bohemian castle, he came across a pile of orchestral parts to a cello concerto. They were signed by Joseph Weigl, a friend of Haydn's youth, who for seven years was solo cellist at the court of Prince Esterházy in Eisenstadt – Haydn was godfather to his son, and both of them gained appointments at the Prince's court at virtually the same time, in 1761. In his 'sketchwork catalogue', Haydn had listed three cello concertos, but although six such concertos were accredited to him in the course of time, only one existed that was indisputably by him, a concerto in D major composed in 1783 for Weigl's successor, Antonin Kraft. The find of another one was a minor sensation. The third concerto never materialised and was probably lost in the fire which in 1779 destroyed piles of manuscripts and letters at the prince's summer residence.

Unlike both Mozart and Beethoven, Haydn was only an average instrumentalist, so presumably the two highly gifted cellists have inspired him to compose in a genre than never attracted Mozart, and they have naturally also assisted with suggestions and ideas. Both concertos exploit the instrument in virtuoso fashion, originally and idiomatically – even today they are considered demanding in every respect.

The C major concerto is a textbook example of the meetings between the Baroque

and the *galant*: An energetic, march-like first movement with springy rhythms, sonorous melodies, double stoppings and swirling passages in a high register, and a hectic *perpetuum mobile* as finale. In the D major concerto, about 20 years later, the tone and character have become completely Classical, and in the meantime, Mozart has naturally very much appeared on the scene – *The Marriage of Figaro* is only a few years away. The slow movement resembles what one expects to find in a Haydn symphony

from the same period, and the finale is now a relaxed, lounging *gigue*.

The paternity of the D major concerto was controversial for a long time. It was not until 1953 that a copy appeared which definitively proved that Haydn had been the composer. The concertos are by far the most famous of the kind from the second half of the 18th century – they are both undisputed masterworks of cello literature.

Karl Aage Rasmussen

The performers

Andreas Brantelid – cellist

Andreas Brantelid was born in Copenhagen of Swedish/Danish parents. After having been taught by his father, Ingemar, Andreas made his debut at the age of 14 with Elgar's *Cello Concerto* together with the Danish Royal Symphony Orchestra in Copenhagen. Today, Brantelid is one of the most sought-after musicians from Scandinavia and has been showered with praise by reviewers throughout the world.

His recent orchestral performances have featured a number of world-famous orchestras, including the London Philharmonic, BBC Symphony and BBC Philharmonic orchestras, Tonhalle Orchester Zürich, Yomiuri Nippon Symphony, Netherlands Radio Symphony Orchestra, Seattle Symphony, Frankfurt Radio Symphony Orchestra and Orchestre des Champs-Élysées – as well as all the major Nordic orchestras.

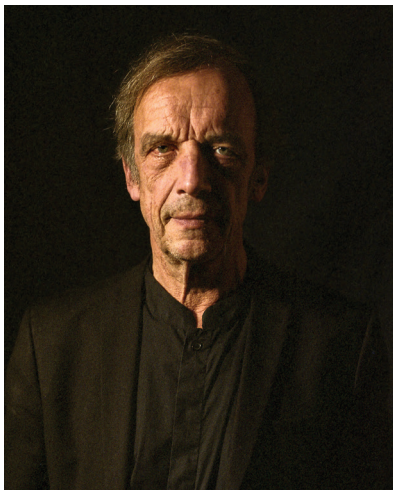
Brantelid performs chamber music with the pianist Bengt Forsberg and the violinist Nils-Erik Sparf, and has also formed a trio with the Austrian violinist Benjamin Schmid and the Norwegian pianist Christian Ihle Hadland.

Brantelid has previously released albums on such labels as Proprius, EMI and BIS.



His first recording on Naxos – *Russian Tales*, released in 2020 with music by Myaskovsky and Glazunov for cello and piano (8.573985) – was highly praised by both the national and international press.

Brantelid plays on a 1707 'Boni-Hegar' Stradivarius, which has kindly been loaned to him by the Norwegian art collector Christen Sveaas. On this album he plays on an Emil Hjort, Copenhagen 1887 with gut strings.



Lars Ulrik Mortensen – artistic director of Concerto Copenhagen, conductor, and harpsichordist

Lars Ulrik Mortensen has been active as a conductor for 25 years, and for almost 20 years he has worked exclusively with period instruments and original performance practice. He has toured most of the world and played with some of the most prominent international Early Music ensembles, including Holland Baroque Society, Irish Baroque Orchestra, Nederlandse

Bachvereniging, and Collegium 1704. He has participated in many iconic recordings – released by Deutsche Grammophon/Archiv Produktion, ECM, EMI, Naxos and cpo.

In the early years, Mortensen studied at the Royal Danish Academy of Music and afterwards with Trevor Pinnock in London. Between 1996 and 1999, he was professor of harpsichord and performance practice at the Hochschule für Musik in Munich, and he continues to teach at prestigious institutions around the world, including Mozarteum Salzburg, Sibelius Academy in Helsinki, and The Juilliard School of Music in New York.

Mortensen has been the artistic director of Concerto Copenhagen since 1999 and is today the epitome of the orchestra's artistic, creative, and cultural identity. In 2007, he received Denmark's most prestigious music award, the Léonie Sonning Music Award, and since then he has continued to further develop and refine his artistic work.

Concerto Copenhagen – musical authenticity and innovation

Since its first concerts in 1991, Concerto Copenhagen (CoCo) has developed into Scandinavia's leading orchestra in Early Music – Baroque, Classical and Early Romantic. With artistic director, conductor, and harpsichordist, Lars Ulrik Mortensen,



at the helm, CoCo has become synonymous with a special, methodological approach to working with historical material. CoCo unites artistic authenticity and innovation – through original and uncompromising interpretations, the music is given new life and renewed relevance to a modern audience. Since 1999, the collaboration between CoCo and

Lars Ulrik Mortensen has led to an exciting artistic and musical journey – appreciated and praised by audiences and critics around the world. With a unique repertoire that combines well-known European music with lesser-known works of Scandinavian origin as well as new music, CoCo marks its 30th anniversary in 2021.

Musikhistoriens knudepunkter

Ordet *brydningstid* er populært i kunsthistorien, når udtryksformer ændrer sig, og det lyder dramatisk, men er det sjældent. I baroktiden var polyfoni og fuga i højsædet, men melodi med akkompagnement var en jævnbyrdig udtryksform, som blot langsomt fortrængte flerstemmigheden. Og i overgangstider er etiketter ikke til megen nytte, for hos én og samme komponist kan barok og klassicisme optræde side om side. Men da historikere værdsætter orden og arkivskuffer, fristes vi let til at opfatte stilbegreber som noget, musikken selv har skabt, mens de faktisk blot er en måde at omgås den på.

De tre cellokoncerter på denne cd sætter lys på den lange, frodige periode i sidste halvdel af 1700-tallet, da barokkens typiske stiltræk efterhånden blev fortrængt af den enkle, såkaldt *galante* stil. Og i den bevægelse kan Bachs højt begavede sønner ligne et *missing link*. I dag forsvinder de næsten bag deres fars skygge, men i samtiden skyggede de helt for ham. Den næstældste, Carl Philipp Emanuel, var en fængslende og indflydelsesrig personlighed, og hans karriere blev imponerende – mangeårig hof-cembalist hos Frederik den

Store i Berlin, fra 1768 musikchef i 20 år for de store protestantiske kirker i millionbyen Hamburg og anset som en af sin tids store *clavier*-virtuoser. Hos ham står *Sturm und Drang* uformidlet over for galant elegance, han blev toneangivende i bevægelsen væk fra den rationelle, målrettede, støt snurrende barokmusik og hen mod en musik, der skulle "røre hjertet med ren følelse".

I årene kort efter sin fars død i 1750 skrev han tre cellokoncerter, på et tidspunkt hvor celloen endnu var på tynd is som solo-instrument. Hans far havde ganske vist skrevet enestående suiter for cellosolo, allerede da han var 6-7 år, og Vivaldi skrev cellokoncerter gennem hele sit liv, flere end nogen anden i historien. Men i samtiden var det enlige svaler.

I sit værkkatalog registrerer Bach junior koncerterne "for cembalo, men også i udgaver for fløjte og for cello", så ingen kan vide med sikkerhed, hvad der kom først. Men koncerten i A-dur er i hvert fald halsbrækkende virtuos for cello, den er selve essensen af den *Empfindsamkeit*, den passionerede følsomhed, dramatik og spændvidde, der blev et kendetegn for den største af Bach-sønnerne. Den alvorsfulde, langsomme sats – med dæmpede strygere – har en usædvanlig sjælelig dybde, og finalen, *Allegro assai*, er med sin flyvske charme og de uberegnelige gentagelser så

fuld af liv, humør og uventede påhit, at den kan anbefales som middel mod sjælekvaler af enhver art.

Når nogle kalder Josef Haydn for "papa Haydn", kan det lyde en anelse nedladende, men han er og bliver den store faderfigur i musikhistorien, hos ham begynder den moderne koncertsalsmusik. Og at en mand, der i 30 år arbejdede for et afsidesliggende fyrstehof, stort set uden at rejse, alligevel blev sin tids langt mest berømte komponist, taler om en musik med kolossal almen gennemslagskraft. Alverdens musikforlæggere kunne sikre sig lukrative salgstal, blot hans navn stod på noderne, hvad der derfor blev svindlet med i stor stil. De faldt over hinanden for at få retten til hans nye symfonier, kvartetter og sonater; end ikke hans mest berømte forgængere, Telemann og Händel, opnåede et sådant verdensry i deres levetid.

I 1961, da en arkivar ved nationalmuseet i Prag var i færd med at katalogisere nogle manuskripter fundet på et bøhmisk slot, stødte han på en bunke orkesterstemmer til en cellokoncert. De var signeret af Joseph Weigl, en ungdomsven af Haydn, som i syv år var solocellist ved fyrst Esterházys hof i Eisenstadt – Haydn var gudfar til hans søn, og de fik begge ansættelse hos fyrsten næsten samtidig i 1761. I sit "skitse-værkkatalog" havde Haydn

anført tre cellokoncerter, men selvom mindst seks i tidens løb var blevet tilskrevet ham, eksisterede dengang kun én som bevisligt var af ham, en koncert i D-dur komponeret i 1783 til Weigls efterfølger, Antonin Kraft. Fundet af endnu én var en mindre sensation. Den tredje koncert er aldrig dukket op, formentlig er den gået tabt ved den brand, som i 1779 ødelagde bunker af manuskripter og breve på fyrstens sommerslot.

I modsætning til både Mozart og Beethoven var Haydn en middelmådelig instrumentalist, så sandsynligvis har de to højt begavede cellospillere inspireret ham til at komponere i en genre, som aldrig tiltrak Mozart, og de har naturligvis hjulpet til med forslag og idéer. Begge koncerter udnytter instrumentet virtuost, originalt og idiomatisk, selv i dag anses de i enhver henseende for krævende.

C-durkoncerten er et skoleeksempel på mødet mellem barokken og det *galante*: en energisk, marchlignende førstesats med spændstige rytmer, klangfuld melodik, dobbeltgreb og hvirvlende passager i højt register, og et hektisk *perpetuum mobile* som finale. I D-durkoncerten en snes år senere er både tonen og karakteren blevet fuldblods wienerklassisk, og i mellemtiden er Mozart naturligvis i den grad kommet på banen; der er kun et par år til *Figaros Bryllup*. Den



langsomme sats ligner, hvad man venter i en Haydn-symfoni fra samme periode, og finalen er nu en mageligt henslængt *gigue*.

Også faderskabet til D-durkoncerten var længe omstridt, først i 1953 dukkede en afskrift op, der definitivt fastslog Haydn

som ophavsmand. Koncerterne er langt de mest berømte af deres art fra sidste halvdel af 1700-tallet, de er begge absolutte hovedværker i cello-litteraturen.

Karl Aage Rasmussen

Medvirkende

Andreas Brantelid – cellist

Andreas Brantelid er født i København af svenske/danske forældre. Efter at have modtaget undervisning fra sin far, Ingemar, fik Andreas sin solodebut i en alder af 14 år med Elgars cellokoncert sammen med Det Kgl. Kapel i København. I dag er Andreas en af de mest eftertragtede musikere fra Skandinavien, og han har modtaget anmelderroser fra kritikere i hele verden.

Af nylige orkesterengagementer kan nævnes flere verdenskendte orkestre, blandt andre London Philharmonic, BBC Symphony og BBC Philharmonic Orchestras, Tonhalle Orchester Zürich, Yomiuri Nippon Symphony, Holland Radio Philharmonic, Seattle Symphony, Frankfurt Radio Symphony Orchestra og Orchester des Champs-Élysées samt alle de store nordiske orkestre.

Kammermusikalsk spiller Andreas sammen med pianist Bengt Forsberg og violinist Nils-Erik Sparf, ligesom han har dannet en trio med den østrigske violinist Benjamin Schmid og den norske pianist Christian Ihle Hadland.

Andreas har tidligere udgivet album på blandt andre Proprius, EMI og BIS. Hans

første indspilning på Naxos Russian Tales, udgivet i 2020 med musik af N. Mjaskovskij og A.K. Glazunov for cello og klaver, modtog stor ros fra både national og international presse.

Andreas spiller på en 1707 'Boni-Hegar' Stradivarius, venligst udlånt af den norske kunstsamler Christen Sveaas. På albummet her spiller han på en Emil Hjort, København 1887 med tarmstreng.

Lars Ulrik Mortensen — kunstnerisk leder af Concerto Copenhagen, dirigent og cembalist

Mortensen har været aktiv som dirigent i 25 år, og i snart 20 år har han arbejdet eksklusivt med periodeinstrument og original opførelsespraksis. Han har turneret i det meste af verden og spillet med nogle af de mest fremtrædende internationale tidlige musik-ensembler, blandt andre Holland Baroque Society, Irish Baroque Orchestra, Nederlandse Bachvereniging og Collegium 1704. Han har medvirket på en lang række ikoniske indspilninger — udgivet på blandt andre Deutsche Grammophon/Archiv Produktion, ECM, EMI, Naxos og cpo.

I de tidlige år studerede Mortensen på Det Kongelige Danske Musikkonservatorium og herefter hos Trevor Pinnock i London. Mellem 1996 og 1999 var han professor i cem-

balo og opførelsespraksis på Hochschule für Musik i München, og han underviser fortsat på prestigefyldte institutioner overalt i verden, blandt andre Mozarteum Salzburg, Sibelius-akademiet i Helsinki og Juilliard School of Music i New York.

Mortensen har været kunstnerisk leder af Concerto Copenhagen siden 1999 og er i dag indbegrebet af CoCos kunstneriske, kreative og kulturelle identitet. I 2007 modtog han Danmarks mest prestigefyldte musikpris, Léonie Sonnings Musikpris, og siden har han fortsat videreudviklet og forfinet sit kunstneriske virke.

Concerto Copenhagen — musikalsk autenticitet og innovation

Concerto Copenhagen (CoCo) har siden de første koncerter i 1991 udviklet sig til at være

Skandinaviens førende orkester inden for den tidlige musik – barokken, klassikken og den tidlige romantik. Med kunstnerisk leder, dirigent og cembalist Lars Ulrik Mortensen i spidsen er CoCo blevet identisk med en særlig metodisk tilgang til arbejdet med det historiske materiale. CoCo forener kunstnerisk autenticitet og innovation – gennem originale og kompromisløse fortolkninger får musikken nyt liv og fornyet relevans for et moderne publikum. Siden 1999 har samarbejdet mellem CoCo og Lars Ulrik Mortensen ført til en spændende kunstnerisk og musikalsk rejse – værdsat og rost af publikum og kritikere verden over. Med et unikt repertoire, der kombinerer velkendt europæisk musik med mindre kendte værker af skandinavisk oprindelse samt ny musik, markerer CoCo sit 30-årsjubilæum i 2021.





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Editing: Mette Due & Preben Iwan

Mixing and mastering: Preben Iwan

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English translation of liner notes: John Irons

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General manager: Nikolaj de Fine Licht

Orchestra manager: Benedicte B. Balslev

Project manager: Frode Andersen

Production assistant: Kirsten B. Larsen

Cover and motion design: Kristoffer Móth





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The three cello concertos on this disc illustrate that fertile period in the second half of the 18th century when features of the Baroque were gradually replaced by the so-called *galant* style. Foremost amongst the composers inaugurating this change was Carl Philipp Emanuel Bach whose *Concerto in A major* is a perfect example of the passionate and dramatic range that marked him out as a pivotal figure of his time. Haydn's *Concerto in C major* modulates between older and newer styles, whereas his *Concerto in D major* is a Classical masterpiece, and a worthy companion to his greatest symphonies.

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| Joseph Haydn | |
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ANDREAS BRANTELID, CELLO
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