

Alone & Together

Solo Concertos by Karl Aage Rasmussen (b. 1947)

Fredrik From, baroque violin

Alfredo Bernardini, baroque oboe

Anne Søe, violin

Concerto Copenhagen

Athelas Sinfonietta Copenhagen +

Conducted by Magnus Fryklund

Concerto for Baroque Violin * (2018)

For baroque violin, 13 baroque string players and harpsichord

[1] I.

18:10

[2] II.

9:42

8:28

[3] *Concerto for Baroque Oboe* * (2015)

For baroque oboe, 13 baroque string players and harpsichord

16:04

Sinking Through the Dream Mirror (1993) +

For violin and chamber orchestra

[4] I. Prelude

37:38

[5] II. Scherzo

5:01

[6] III. Passacaglia

7:11

[7] IV. Rondo

13:34

11:52

Total 71:54

* World premiere recording

Dacapo Records is supported by the **DANISH ARTS FOUNDATION**

Alone & Together

By Karl Aage Rasmussen

Most of the age-old genres that still are going strong: the symphony, the sonata, the string quartet, the suite and so on, are merely loosely defined frameworks. Today a symphony can be an hour long or ultra-short; it can extend over one single movement or a profusion of movements and be written for a few musicians or hundreds of them. The same holds more or less true for the genre of the solo concerto, but one thing is given in advance: the relationship between the individual (the virtuoso) and the community (all of us). And this archetypal disparity has for centuries lent the genre a special fascination for composers and audiences alike. It is certainly a decisive reason for the existence of the works in this release.

When I agreed on a fixed-term contract as composer-in-residence with Concerto Copenhagen, the thought of a solo concerto played a special role, both because the orchestra had within its ranks phenomenal musicians and because the flexible, more modest sonorities of the baroque instruments provided the opportunity for unusual, refined balances between the soloist and the orchestra. In concertos for modern instruments the soloist, the "individual", is sometimes swallowed up by the crowd.

Concerto for Baroque Violin (2018)
When I began working with Concerto Copenhagen, I immediately realised that Fredrik From is a violinist in a class of his own and a loving, masterly leader. And his violin playing was a principal factor when I came up with the idea of a kind of "after-Vivaldi" edition of *The Four Seasons*, a version where

the aspects of Vivaldi's baroque style that hint at later perceptions of rhythm and musical language were put particularly into perspective (released on Dacapo Records). Having the possibility to write an actual concerto for Fredrik and his baroque violin was a secret hope from the very beginning, and I didn't hesitate when the opportunity presented itself.

In a remote corner of my consciousness a particular idea had haunted me for a long time: a work in which two different movements illuminate, enclose or complement one another, so to speak. Opposites such as strong/weak, dark/light, soft/hard, high/low, sound/silence and so on play a central role in our decoding and perception of music as a wordless art, and the idea of two movements that were each in their way like a "negative" of the other, a mutual mirror image in which light and darkness were

distributed in opposite ways, disturbed my sleep now and then. Perhaps it was because it was not a compositional idea or an idea in terms of musical technique, but something diffuse and vague, something figurative, as one says, something spiritual.

The first of the two movements is in itself an interplay filled with conflict: energetic, rhythmic, powerful music almost violently breaks through a web of nervously trembling chimes. And the solo violin, with its long, singing phrases seemingly in a world of its own, is inevitably drawn into the interplay. But the contrasts are neither abstract nor pure; the light contains the darkness; the soft contains the hard. They lend colour to one another, but the colours are not added together; they do not absorb one another. Or to put it another way with a relic of school maths: one times one is one.

In the second movement, the opposites seem to be hidden and forgotten in a melancholic twilight, or perhaps the oppositions audibly retreat behind the violin's lamenting sighs. But they show themselves in other, no less violent, ways. Long, undulating waves seek harmony, but they are all ascending, and the intensity grows gradually until a bursting point, a breakdown. With all energy lost, a banal little melody in a minor key emerges as a naïve offering of balance. And a goodbye. But the melody is make-believe; it fails to create a conclusion. It just stops.

Concerto for Baroque Oboe (2015)
I was delighted, honoured and slightly apprehensive when Alfredo Bernadini, one of the world's finest baroque oboists, encouraged me to compose a concerto for his instrument. I have no particular insight into – or experience with – baroque wind instruments, only decidedly

warm feelings for their sober, airy, overtone-rich tonal quality. I studied a mountain of oboe concertos from the baroque and begged maestro Bernadini during the process to unscrupulously change anything that seemed to him to be inappropriate or alien to the nature of the instrument. But, as the virtuoso that he is, and with a real musician's audacity and desire to experiment, he suggested only a couple of microscopic changes.

The concerto revives a train of thought that I have often addressed in my works: the sensation of being situated inside circles of music that move around me. But the circling music moves fast and slow simultaneously, fast when close and slower when further away, so to speak. Here time is not a directional line but appears as carousels within carousels. The beginning, the middle and the end become ambiguous. This lends the music

an episodic, changing character, but listening not too much for details and differences but rather for moods and similarities, "defocussing" the listening, as it were, this aspect of the music may faintly manifest itself when least expected.

But these are of course the composer's ideas, and what a composer imagines is but an insignificant aspect of the matter. There are just as many ways into the music – or around it – as there are listeners.

Sinking Through the Dream Mirror (1993)

The violin concerto with the title *Sinking Through the Dream Mirror* is one of the biggest, longest and most demanding of my instrumental works. And, for this reason, it is also a work that is not often heard. It demands a lot of rehearsal time; it demands unusually competent, committed and loyal musicians, and it demands a conductor who – apart

from of course living up to those same demands – understands how to organise the rehearsal work to make optimal use of the time. But above all the concerto demands a soloist who possesses not merely musical intelligence and great instrumental skill, but who is prepared to devote months to studying the work.

With ambitions of such ominous proportions, it can hardly be surprising that the work got off to a difficult start. The first soloist gave up along the way, absolutely not because of a lack of competence but probably because of feelings not entirely unlike those that made the emperor say "too many notes" to Mozart. But after that, a couple of performances and a CD recording with Niels Christian Øllgaard, Ole Schmidt and the Esbjerg Ensemble were so successful that I could not in all fairness be dissatisfied.

The nagging feeling that something was not yet fully realised is

an occupational hazard. And that is fortunate; perfection so often lacks friction or merely the piquant style breach of a beauty spot. The great English violinist Rebecca Hirsch had given the first performance of my close friend Poul Ruders' first violin concerto, and in June 1997 she played my concerto in the Tivoli Concert Hall with an effortless charm I hardly knew the music possessed. And in 1999, the indefatigable Joel Sachs from The Juilliard School performed the concerto in New York with a 19-year-old soloist, Szuhwa Wu, whose youthful abandon and virtuosity completely took my breath away. A critic wrote that she "offered all the solo part needed: lightness, grace and purity".

Then all was rather quiet around the work. But quite unbeknown to me, Anne Søe, the leader of the Athelas Sinfonietta Copenhagen, put the solo part in her suitcase and took it with her on an extended trip

abroad to discreetly try her hand at it. And, as a veritable *deus ex machina*, she stepped forward on returning home and performed the concerto with Athelas Sinfonietta Copenhagen with the orchestra's principal conductor at that time, Giordano Bellincampi, on the podium.

The performance strengthened my feeling that the work was among my most significant, but it was also crystal clear to me that without Anne Søe's rescue effort and commitment this 35-40-minute-long juggernaut of a work might have been consigned to oblivion. After that some years passed once more, but in October 2017 the concerto was put on the programme of an *all Rasmussen* concert given by Athelas Sinfonietta Copenhagen to mark my upcoming 70th birthday. And the audience's reaction in the hall strengthened once more my belief in the work's qualities. When Athelas Sinfonietta Copenhagen decided to

record the concerto with Anne Søe and with my young, talented champion from Concerto Copenhagen, the Swedish conductor Magnus Fryklund on the podium, it felt like a completion. All parents love all their children, but some children need a little more care and time than others. And perhaps they are loved in return in a slightly special way.

An American producer, who had previously been responsible for a radio recording of the concerto, thought – and said so very vociferously – that the title was "rubbish". Titles of musical compositions are shaky ground; as a composer, one knows that they are valued often as a kind of "door opener" to the music itself. But one also knows that they can be revealed as unnecessary or downright disturbing – as "rubbish", if you will. The title *The Moonlight Sonata* does not come from Beethoven, and there is very little moonlight in its three very different movements.

But would it be just as well known and loved without the name? Haydn himself named almost none of his more than a hundred symphonies. But almost a third of them have popular pet names, including the sometimes rather nonsensical ones (*The Hen*, *The Bear* and so on.) But they are played significantly more often than those without names. The title of this concerto, about something that sinks through a dreamed-up mirror-like surface, is not to be explained to death, but the keyword is "sinking". The work's melodic lines are predominantly falling. And the dream mirror is perhaps merely a water mirror; everyone knows both the sight and the sound of a water mirror being broken when something hits it and sinks through it. And everyone can see the difference when something is above or below the surface of the water.

Here you might hear it if you choose to listen specifically for it.



Fredrik From

Violinist **Fredrik From** studied at the Academy of Music in Gothenburg and at the Royal College of Music in London. His tenure as concert master of Concerto Copenhagen and Gothenburg Baroque started many years ago, and Fredrik From has

performed regularly with ensembles such as Les Ambassadeurs, Arte dei Suonatori, Ensemble Cordia, Theatre of Voices, and the Drottningholm Theater Orchestra.

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 From has toured the US, Japan, China, Australia, Brazil and most of Europe. His recordings include Bach's violin concertos and Brandenburg Concertos.

Alfredo Bernardini is Concerto Copenhagen's 1st Guest Conductor and directs 1-2 projects per year. He has been associated with Concerto Copenhagen since 2009.

Alfredo Bernardini was born in Rome and graduated as oboist from the Royal Conservatoire in The Hague. He has been regular principal oboist with Early Music ensembles such as Le Concert des Nations, La Petite Bande, The English Concert, Bach Collegium Japan, The Amsterdam Baroque Orchestra and others. In 1989, he founded the Ensemble Zefiro together with the brothers Paolo and Alberto Grazzi.

Beside directing Zefiro, he regularly conducts other important baroque orchestras from all over Europe, Canada, South Korea, Japan, Israel and the US. In 2013, he participated to the foundation of the Orquesta Barroca Simón Bolívar of the Sistema de Musica in Caracas.

Alfredo Bernardini even builds replicas of historical oboes and is a recognized researcher and writer on the field of historic wind instruments. From 1992 to 2015 he taught baroque oboe at the Amsterdam Conservatory and from 2002 to 2009 at the Escola Superior de Musica de Cataluña in Barcelona. Since 2014, Alfredo Bernardini is professor at the Mozarteum University of Salzburg.

Anne Søe is known as one of Denmark's most experienced and dedicated musicians in new music. She started playing the violin as a 4-year-old, following the Suzuki

method. When she was 15, she won the Berlingske Gold Medal playing Paganini's Violin Concerto and was the Danish representative at a Eurovision concert. The same year she started at the Royal Danish Academy of Music in Milan Vitek's violin class. She later studied with Marta Líbalová in Aarhus and with the legendary violinist Ruggiero Ricci in Salzburg. Anne Søe made her debut in 1991, and as a soloist her repertoire of concertos spans the whole field, with new music as an area of particular interest to her. Most recently in 2019 where she performed Morten Olsen's Violin Concerto.

Anne Søe was primarius of Sjællands Strygekvartet in 2004-11, with whom she recorded works by Anders Koppel, Paul von Klenau and Sunleif Rasmussen for Dacapo Records. She is concertmaster at Athelas Sinfonietta Copenhagen, with whom she has also recorded several CDs. Anne Søe has been a



teacher at the Royal Danish Academy of Music since 2008. She also plays in Copenhagen Phil.

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*.

Athelas Sinfonietta Copenhagen is one of the leading Danish new music ensembles. The ensemble performs in concerts and opera productions, at festivals and on international tours. Since its foundation in 1990 Athelas Sinfonietta Copenhagen has performed around 700 works, many of which in first performances. Athelas Sinfonietta Copenhagen has collaborated with prominent soloists, conductors and composers, including Steve Reich, Per Nørgård, Heiner Goebbels, Poul Ruders, Arvo Pärt, David Lang, Christian Lindberg, Reinbert de Leeuw, Thomas Adès, Ilan Volkov, Paul Hillier, George Benjamin, Philippe Leroux, and Pierre-André Valade.

In the fall of 2013, Athelas Sinfonietta Copenhagen launched "Brand New Tuesdays" – a series of 12 concerts featuring music by young Danish and international composers, performed in unconventional settings and in close



Athelas Sinfonietta Copenhagen

dialogue with the audience. International cooperation is essential to Athelas Sinfonietta Copenhagen, with appearances in recent years in among other countries England, Monaco, the US and France. On CD,

Athelas Sinfonietta Copenhagen has released music by, among others, Per Nørgård, Poul Ruders, and Rune Glerup. Each year Athelas Sinfonietta Copenhagen is ensemble-in-residence at KLANG –

the Copenhagen Avantgarde Music Festival.

Still a student at the Royal Danish Academy of Music in Copenhagen, **Magnus Fryklund** made his 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 Copenhagen.

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, Helsingborg Symphony Orchestra and Athelas Sinfonietta Copenhagen among other engagements. From 2018-20 Magnus has worked as assistant conductor and artist-in-residence at the Opéra Orchestre National in Montpellier.

Alene og sammen

af Karl Aage Rasmussen

De fleste af de ældgamle genrer der stadig lever i bedste velgående, symfoni, sonate, strygekvartet, suite etc., er i realiteten blot løst definerede rammer. I dag kan en symfoni være timelang eller ultrakort, den kan have fra en enkelt til et væld af satser og være skrevet for nogle få eller i hundredvis af musikere. Om genren solokoncert gælder omtrent det samme, men én ting er givet på forhånd: relationen mellem enerden (virtuosen) og fællesskabet (os allesammen). Og denne arketyptiske modsætning har i århundreder givet genren en særlig fascinationskraft såvel for komponister som for publikum. I hvert fald er den en afgørende grund til eksistensen af værkerne på denne udgivelse.

Da jeg enedes med Concerto Copenhagen om et åremålsvirke som "huskomponist", spillede tanken om solokoncerter en særlig rolle, både fordi orkestret havde fænomenale musikere i sin midte og fordi barokinstrumenternes smidige, beskednere klangfylde gav mulighed for usædvanlig forfinede balancer mellem solist og orkester. I koncerter for moderne instrumenter risikerer solisten, enerden, undertiden at blive opslugt af mængden.

Koncert for barokviolin (2018)

At Fredrik From er en mageløs violinspiller og en kærlig, myndig koncertmester stod mig straks klart, da jeg indledte mit samarbejde med Concerto Copenhagen. Og hans violinspil var stærkt medvirkende, da jeg barslede med tanken om en slags "etter Vivaldi"-udgave af Årstiderne, en version, hvor de sider af Vivaldis barokstil, der varsler om senere tiders opfattelse af rytmekonceptet

musiksprog, blev sat særligt i relief (udgivet af Dacapo Records). At få lov til at skrive en egentlig koncert til Fredrik og hans barokviolin var et lønligt håb fra all erførste færd, og jeg tøvede ikke, da muligheden blev en realitet.

I et afsides hjørne af min bevidsthed havde en bestemt forestilling rumsteret længe: Et værk, hvor to forskellige satser så at sige belyser, omslutter eller kompletterer hinanden. Modsætninger som kraftigt/svagt, mørkt/lyst, blødt/hårdt, højt/dyb, lyd/stilhed etc. spiller en central rolle for vores afkodning og opfattelse af musikkens ordløse kunst, og tanken om to satser, der på sin vis var som et "negativ" af hinanden, et gensidigt spejlbillede hvor fordelingen af lys og mørke var omvendt, gjorde af og til min nattesøvn urolig. Måske fordi det ikke var en kompositorisk, en musikteknisk idé, men noget ukonkret og vagt, noget i overført

betydning, som man siger; noget sjæleligt.

Den første af de to satser er i sig selv et konfliktfyldt spil: En energisk, rytmisk kraftfuld musik bryder næsten voldeligt igennem et væv af nervøst sitrende klokkeklingren. Og soloviolinen, som med lange, syngende fraser synes at befinde sig helt i sin egen verden, bliver uvægerligt draget ind i vekselspillet. Men kontrasterne er ikke abstrakte og rene, det lyse indeholder det mørke, det blide rummer det hårde. Indbyrdes giver de hinanden farver, men de lægges ikke sammen, de opsuges ikke af hinanden. Eller sagt med et levn fra skoletidens matematik: Én gange én giver én.

I anden sats synes modsætningerne gemt og glemt i et melankolsk skumringslys, eller måske resignerer de hørbart i violinens klagende suk. Men de viser sig på andre måder, ikke mindre voldsomt. Lange, duvende bølger søger harmoni, men de

er alle opadstigende, og intensiteten vokser gradvist indtil et bristepunkt, et sammenbrud. Med al energi tabt toner en banal lille mol-melodi frem som et naivt tilbud om ligevægt. Og et farvel. Men melodien er på skrømt, den formår ikke at skabe afslutning. Den hører blot op.

Koncert for barokobo (2015)

Jeg var henrykt, bearet og en anelse bekymret, da Alfredo Bernardini, en af verdens fineste barokoboister, opfordrede mig til at komponere en koncert for sit instrument. Jeg har ingen særlige indsigt i – eller erfaringer med – barokblæsere, kun udpræget varme følelser for deres nøgterne, luftige, overtone-rige klang. Jeg studerede et bjerg af obokoncerter fra barokken og trygdede undervejs maestro Bernardini om skrupelløst at ændre alt, hvad der forekom ham uhensigtsmæssigt eller væsensfremmed. Men som den virtuos han er, og

med en ægte musikers gåpåmod og eksperimenterelyst, foreslog han kun et par mikroskopiske ændringer.

Konerten genoptager en tankegang, som jeg ofte har beskæftiget mig med i mine værker: fornemmel-sen af at befinde sig inden i cirkler af musik, der bevæger sig rundt om én. Men den cirklende musik bevæger sig i hurtige og langsomme tempi på samme tid, de hurtige så at sige tæt på og de langsommere længere væk. Her er tiden ikke en retningsbestemt linje, men opræder som karruseller inden i karruseller. Hvad der er begyndelse, midte og slutning bliver flertydigt. Det giver musikken en episodisk skiftende karakter, men lytter man ikke for meget til detaljer og forskelle, men til karakterer og ligheder, hvis man så at sige ”defokuserer” sin lyttemåde, kan den side af musikken anes, når man mindst venter det.

Men det er naturligvis komponi-stens egne forestillinger, og hvad en

komponist forestiller sig er blot en ubetydelig side af sagen. Der er lige så mange veje ind i musikken – eller rundt om den – som der er lyttere.

Sinking Through the Dream Mirror (1993)

Violinkoncerten med titlen *Sinking Through the Dream Mirror* er et af mine største, længste og mest krævende instrumentalværker. Og derfor også et værk som ikke høres ofte. Det kræver lang prøvetid, det kræver usædvanlig kompetente, engagerede og loyalt arbejdende musikere, og det kræver en dirigent som – ud over naturligvis at leve op til de samme krav – forstår at tilrettelægge prøvearbejdet, så tiden udnyttes optimalt. Men i særdeles-hed kræver koncerten en solist som ikke blot besidder musikalsk intel-ligens og stor instrumentalteknisk kunnen, men som også er indstillet på at afsætte måneders arbejde til indstuderingen.

Med ambitioner i så faretruende overstørrelse kan det næppe undre, at værket fik en svær start. Den første solist gav op undervejs, bestemt ikke på grund af manglende kunnen, men nok med fornemmelser ikke ganske ulig dem, der fik kejseren til at sige ”alt for mange noder” til Mozart. Men derefter lykkedes et par opførelser og en cd-indspilning med Niels Christian Øllgaard, Ole Schmidt og Esbjerg Ensemble så godt, at jeg ikke med nogen rimelig-hed kunne være utilfreds.

Den nagende fornemmelse af at noget endnu ikke fuldtud var forløst, er en erhvervssygdom. Og heldigvis for dét, det perfekte kommer så ofte til at mangle gnidningsmodstand eller blot skønhedsplattens pikante stilbrud. Den storartede engelske violinist Rebecca Hirsch havde uropført min nære ven Poul Ruders' første violinkoncert, og i juni 1997 spillede hun min koncert i Tivolis Koncertsal med en ubesværet

charme, jeg knap anede, at musikken besad. Og i 1999 opførte den utrættelige Joel Sachs fra The Juilliard School koncerteren i New York med en nittenårig solist, Szuhwa Wu, hvis ungdommelige ubekymret hed og virtuositet helt tog vejret fra mig. En kritiker skrev, at hun "gav alt hvad solostemmen behøvede – lethed, ynde og renfærdighed".

Så blev der ret stille om værket. Men helt uden at røbe det for mig, tog koncertmester Anne Søe fra Athelas Sinfonietta Copenhagen solostemmen med sig i kufferten på en længere udlandsrejse med den hensigt diskret at prøve kræfter med den. Og som en veritabel *deus ex machina* trådte hun ved sin hjemkomst frem og opførte koncerter med Athelas Sinfonietta Copenhagen og orkestrets daværende chefdirigent, Giordano Bellincampi, på podiet.

Opførelsen bestyrkede min fornemmelsen af, at værket var blandt

mine væsentligste, men det stod mig også krystalkart, at uden Anne Søes redningstjeneste og engagement ville glemslen nok have sænket sig om denne 35-40 minutter lange mastodont af et værk. Derefter gik igen en del år, men i oktober 2017 var koncerteren sat på programmet ved en *all-Rasmussen* koncert, en Athelas Sinfonietta Copenhagen-markering af min nærtstående 70-års fødselsdag. Og reaktionen hos publikum i salen bestyrkede mig endnu engang i troen på værkets kvaliteter. Da Athelas Sinfonietta Copenhagen besluttede at indspille koncerteren med Anne Søe og min unge, begavede forskærper fra Concerto Copenhagen, den svenske dirigent Magnus Fryklund på podiet, føltes det som en fuldbrydelse: Alle forældre elsker alle deres børn; men nogle børn kræver lidt mere omsorg og tid end andre. Og måske bliver de til genæld holdt af på en lidt særlig måde.

En amerikansk producer, tidligere havde han stået for en radioindspilning af koncerterne, mente – og gav højlydt udtryk for – at titlen var "noget vrøvl". Titler på musikværker er et snurrigt terræn, som komponist ved man, at de ofte værdsættes som en slags "døråbnere" til selve musikken. Men man ved også, at de kan opfattes som unødvendige eller ligefrem forstyrrende – som "noget vrøvl", om man vil. Titlen *Måneskinssonaten* stammer ikke fra Beethoven, og der er meget lidt måneskin i dens tre vidt forskellige satser. Men ville den være lige så kendt og elsket uden navnet? Næsten ingen af Haydns mere end hundrede symfonier har han selv givet navne. Men knap en tredjedel af dem har populære kælenavne, også de ofte temmelig vrøvlede (*Hønen, Bjørnen* etc.). Men de spilles faktisk betydeligt oftere end dem uden navn. Denne koncerts titel, om noget der synker

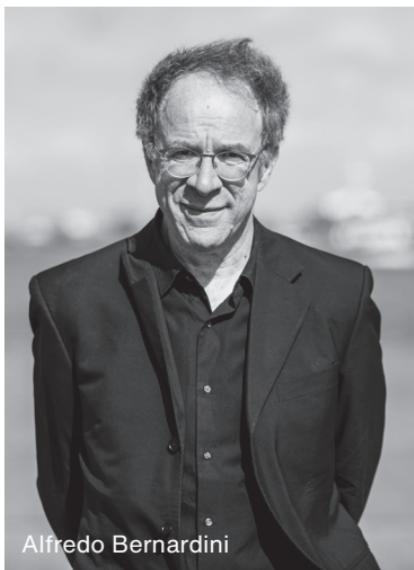
ned gennem en drømt spejflade, skal ikke forklares ihjel, men det centrale ord er "synkende". Værkets melodilinjer er i helt overvejende grad faldende. Og drømmespejlet er måske blot et vandspejl, alle kender både synet og lyden af et vandspejl som brydes, når noget rammer det og synker igennem det. Og enhver kan se forskellen, når noget er over og under vandfladen.

Her kan det måske høres, hvis man vælger at lytte særligt efter det.

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.

Han har haft privileget at arbejde med tidlig musik-profiler som Lars Ulrik Mortensen, Alfredo Bernardini, Alexis Kossenko, Jordi Savall og Paul Hillier. Fredrik From har turneret i USA, Japan, Kina, Australien, Brasilien og det meste af Europa. Hans CD-indspilninger omfatter Bachs violinkoncerter og Brandenburg-koncerterne.

Alfredo Bernardini er Concerto Copenhagens 1. gæstedirigent og dirigerer 1-2 projekter om året. Han har været tilknyttet Concerto Copenhagen siden 2009.



Alfredo Bernardini er født i Rom og uddannet oboist ved Det Kongelige Musikkonservatorium i Haag. Han har været førsteoboist hos tidlig musik-ensebler såsom Le Concert des Nations, La Petite Bande, The English Concert, Bach Collegium Japan, Amsterdam

Baroque Orchestra m.fl. I 1989 grundlagde han Zefiro sammen med brødrene Paolo og Alberto Grazzi. Foruden Zefiro dirigerer han jævnligt andre anerkendte barokorkestre over hele Europa og i Canada, Sydkorea, Japan, Israel og USA. I 2013 deltog han i grundlæggelsen af Orquesta Barroca Simón Bolívar under Sistema de Musica i Caracas.

Alfredo Bernardini bygger desuden kopier af historiske oboer og er en betydelig musikforsker og forfatter med speciale i blæse-instrumenters historie. Fra 1992 til 2015 underviste han i barokobo ved Amsterdams Konservatorium og fra 2002 til 2009 ved Escola Superior de Musica de Cataluña i Barcelona. Siden 2014 har Alfredo Bernardini været professor ved Mozarteum i Salzburg.

Anne Søe er kendt som en af Danmarks mest erfarne og dedikerede musikere inden for ny musik. Hun

begyndte som 4-årig at spille violin efter Suzuki-metoden. Da hun var 15 år, vandt hun Berlingske Guld-medalje med Paganinis violinkoncert og var den danske repræsentant ved en Eurovisionkoncert. Samme år begyndte hun på Det Kongelige Danske Musikkonservatorium i Milan Viteks violinklasse. Senere studerede hun hos Marta Líbalová i Aarhus og hos den legendariske violinist Ruggiero Ricci i Salzburg. Anne Søe debuterede i 1991, og som solist spiller hun violinkoncerter fra hele repertoaret, dog med speciale i den helt nye musik. Senest i 2019, hvor hun uropførte Morten Olsens violinkoncert.

Anne Søe var primarius i Sjællands Strygekvartet i 2004-11, med hvilken hun indspillede værker af Anders Koppel, Paul von Klenau og Sunleif Rasmussen for Dacapo Records. Hun er koncertmester i Athelas Sinfonietta Copenhagen, som hun også har indspillet adskilige CD'er med. Siden 2008 har hun



Concerto Copenhagen

undervist på Det Kongelige Danske Musikkonservatorium. Hun spiller desuden i Copenhagen Phil.

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 Copenhagens 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 nyskrevne musik. Med sin 30-års fødselsdag i sight 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*.

Athelas Sinfonietta Copenhagen er blandt de førende danske ensembler inden for ny kompositionsmusik. Ensemblet optræder på koncerter, ved operaforestillinger, på festivaler og internationale turneer. Siden grundlæggelsen i 1990 har Athelas Sinfonietta Copenhagen opført ca.

700 værker, en stor del deraf som uropførelser. Athelas Sinfonietta Copenhagen har samarbejdet med fremtrædende solister, dirigenter og komponister, bl.a. Steve Reich, Per Nørgård, Heiner Goebbels, Poul Ruders, Arvo Pärt, David Lang, Christian Lindberg, Reinbert de Leeuw, Thomas Adès, Ilan Volkov, Paul Hillier, George Benjamin, Philippe Leroux og Pierre-André Valade.

I efteråret 2013 lancerede Athelas Sinfonietta Copenhagen "Brand New Tuesdays" – en serie på i alt 12 koncerter, hvor unge danske og internationale komponisters musik opføres i utraditionelle rammer og i tæt dialog med publikum. Det internationale samarbejde er essentielt for Athelas Sinfonietta Copenhagen, som de seneste år har optrådt i bl.a. England, Monaco, USA og Frankrig. Ensemblet har indspillet musik af bl.a. Per Nørgård, Poul Ruders og Rune Glerup. Hvert år er Athelas Sinfonietta Copenhagen ensemble-



Magnus Fryklund

in-residence på KLANG – Copenhagen Avantgarde Music Festival.

Selv inden **Magnus Fryklund** afsluttede sine studier ved Det Kongelige Danske Musikkonservatorium, havde han gjort sig bemærket i dansk

musikliv. I studietiden dirigerede han Sønderjyllands Symfoniorkester, Certo Copenhagen, Copenhagen Phil, Odense Symfoniorkester, Aarhus Symfoniorkester, Aalborg Symfoniorkester, Randers Kammerorkester og Athelas Sinfonietta Copenhagen.

I 2017/18-sæsonen blev han udnævnt til husdirigent ved Malmö-operaen med mere end 35 forestillinger, og han har også været engageret som young conductor-in-residence hos Helsingborg Symfoniorkester med fem koncerter om året. Sæsonen 2017/18 inkluderede *Rigoletto*, *Lakmé*, *Hans og Grete* på Malmö-operaen og

koncerter med Helsingborg Symfoniorkester, mens 2016/17-sæsonen inkluderede *Figaros Bryllup* på Malmö-operaen, koncerter med Musica Vitae, Helsingborg Symfoniorkester og Athelas Sinfonietta Copenhagen. Magnus Fryklund er fra 2018-20 dirigentassistent og artist-in-residence ved Opéra Orchestre National i Montpellier.



Karl Aage Rasmussen

Concerto Copenhagen

[1-2]

Hannah Tibell, Justyna Skatulnik,
Jens Solgaard, Antina Hugosson,
Ida Lorenzen, Stefanie Barner-
Madsen, violin

Rastko Roknic, Mikkel Schreiber,
Gabriel Bania, viola

Judith-Maria Blomsterberg, Hanna
Loftsdóttir, cello

Marcus Mohlin, harpsichord
Megan Adie, double bass

[3]

Hannah Tibell, Justyna Skatulnik,
Merete Steffensen, Jens Solgaard,
violin I

Antina Hugosson, Gabriel Bania, Ida
Lorenzen, Stefanie Barner-Madsen,
violin II

Rastko Roknic, Mikkel Schreiber,
viola

Judith-Maria Blomsterberg, Hanna
Loftsdóttir, cello

Marcus Mohlin, harpsichord
Megan Adie, double bass

Athelas Sinfonietta Copenhagen

[4-7]

Hélène Navasse, flute
Elizabeth Gibbs Fox, oboe
Anna Klett, clarinet
Sabine Weinschenk, bassoon
Anne Sophie Broholdt Jensen,
French horn

Victor Koch Jensen, trumpet
Andras Spang Olsen, trombone
Manuel Esperilla, piano

Mathias Reumert, Tomek
Szczepaniak, percussion
Idinna Lützhøft, violin
Mina Fred, viola
Mihai Fagarasan, cello
Megan Adie, double bass

DDD

Concerto for Baroque Violin and *Concerto for Baroque Oboe* recorded at the Garrison Church, Copenhagen, on 15-17 September 2019

Recording producer: Preben Iwan

Engineering, editing, mix and mastering: Preben Iwan

Sinking Through the Dream Mirror recorded at The Royal Opera, Copenhagen, on 7-8 June 2018

Recording producer: Jesper Lützhøft

Engineering: Mikkel Nymand

Editing, mix and mastering: Jesper Lützhøft, Mikkel Nymand, and Preben Iwan

© & © 2020 Dacapo Records, Copenhagen

Liner notes: Karl Aage Rasmussen

English translation of liner notes: Mary McGovern

Proofreader: Svend Ravnkilde

Photos: pp. 10, 26 © Mathias Løvgreen; p. 12, 14, 24 © Alexander Banck-

Petersen; p. 22 © Lees Foto; p. 28 © Helene Krag Jespersen

Artwork: Studio Tobias Røder

Concerto for Baroque Violin was written for Concerto Copenhagen and dedicated to Fredrik From

Concerto for Baroque Oboe was written for Concerto Copenhagen and dedicated to Alfredo Bernardini

Sinking Through the Dream Mirror was written for Århus Sinfonietta and dedicated to Anne Søe

Publisher: Edition Wilhelm Hansen (*Sinking Through the Dream Mirror*),
www.wisemusicclassical.com

This recording was generously supported by Augustinus Fonden, Beckett Fonden, Dansk Komponist Forening, Ernst og Vibeke Husmans Fond, Musikforlæggerne, Politikens Fond, and Solistforeningen af 1921

Concerto Copenhagen, www.concertocopenhagen.com
Athelas Sinfonietta Copenhagen, www.athelas.dk

With support from KODA Culture

Concerto Copenhagen and Athelas Sinfonietta Copenhagen are supported by the Danish Arts Foundation Committee for Music



DACAPO

8.226221

DANMARKS NATIONALE
MUSIKANTOLOGI

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.

Alone & Together
Karl Aage Rasmussen

Fredrik From
Alfredo Bernardini
Anne Søe

Concerto Copenhagen
Athelas Sinfonietta Copenhagen
Magnus Fryklund