



Carl Arnold Piano Works

CARL ARNOLD (1794–1873): Sonata for Piano No. 1 in D minor · Variationen in Form einer Fantasie für Pianoforte / Variations in the form of a Fantasie for Piano in G major · Fantasie für Pianoforte / Fantasie for Piano in C minor · Sonata for Piano No. 3 in A major · Rondeau für Pianoforte über das norwegische Volkslied „Stusle Sundagskvelden“ / Rondo for Piano on the Norwegian Folksong “Stusle Sundagskvelden” in D minor · Rondoletto No. 1 in D minor · Romance in E flat major

Torleif Torgersen, fortepiano (Gottlieb Hafner, Vienna ca. 1830)

Torleif Torgersen has rediscovered the works of this forgotten composer, interpreting them with all the fire and passion a beautiful 1830 fortepiano has to offer.

German composer and virtuoso pianist Carl Arnold played the most vital part in establishing a professional Norwegian musical life. Yet his own works fell victim to a growing national fervor in Norway. The emergence of composers such as Brahms, Liszt and Wagner soon put his music out of vogue in Germany. But now the time has finally come for the music of Carl Arnold (1794-1873).

Adopted by Mozart's publisher and freemason André at the age of 18 – and promoted by him – Arnold was touring all over Europe in the top circles of the aristocracy as a pianist virtuoso. Late in life his touring would take him to Scandinavia, where his musical mastery and sense of enterprise made him the founder of organized Norwegian music life. Torleif Torgersen has rediscovered the works of this forgotten composer, interpreting them with all the fire and passion a beautiful 1830 fortepiano has to offer.

Success in Warsaw, Berlin and Vienna

An extremely gifted child, Carl grew up to make his piano debut only 11 years old. After the napoleonic wars had ended, Arnold was able to start a long period of touring in Europe. Not only did André gain him access to the European aristocracy; he also published his early works for piano. They were remarkably well received by the German music journals; another big asset in trying to get prestigious concert engagements. Arnold married the daughter of the piano maker Kisting of Berlin, also promoting his new trichord pianofortes in his concerts.

Norway's musical founding father

Touring brought Arnold to Oslo in 1848. At the time was looking for a new place to settle, and the leading musicians of Norway were quick to promise him ample opportunities. For the next 25 years Arnold became the predominant figure of the Norwegian capital. He led the Philharmonic Society until 1863, and from 1858 until his death he was also the organist of the Church of the Holy Trinity. He founded Christiania's first organ and composition school in 1863 and over the next 10 years taught a number of poor and talented music students for free. Kjerulf, Winter-Hjelm and Svendsen are among his most well known students.

Torleif Torgersen

Torgersen studied with Einar Steen-Nøkleberg, Eva Knardahl and Lazar Berman at the Norwegian Academy of Music and with Liisa Pohjola at the Sibelius Academy in Helsinki. He has released outstanding recordings with the music of Fartein Valen, Lasse Thoresen and Klaus Egge. Since 2005 Torgersen has performed regularly with violinist Shlomo Mintz in concerts all over the world. As a performer on historical instruments Torgersen has held many concerts and lectures, and has also taken part in numerous workshops with Malcolm Bilson and Bart van Oort. Since 2002 Torleif Torgersen is an associate professor at the Grieg Academy in Bergen.

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"– very competent, expressive and persuasive reading of Arnold. [Byzantion / MusicWeb-international.com]"

"– Når den lydhøre og på aller beste vis virtuose pianisten Torleif Torgersen stiller med Carl Arnolds pianomusikk på CD, bør det være fest i Norge [Olav Egil Aune / Vårt Land]"

"– Minst like gledelig som møtet med Arnold så byr utgivelsen på storartet møte med Torleif Torgersen på hammerklaver, og det er riktig godt et, også, et Hafner opprinnelig fra 1830. Han spiller opp uten forbehold, fast i grepet og briljant teknisk. Dette er så langt fra dokumentasjon av en historisk figur som tenkes kan, men musisering med og i musikkhistorien, en storartet opplevelse. [5 Ståle Wikshåland / Dagbladet]"



"– Torgersen spiller den elegant og briljant, med tidsriktig frihet og bevegelse i fraseringsene. At instrumentet han bruker, er et klingende hammerklaver fra 1830, gir fremføringen både letthet og lyt og skaper et lysende, glitrende klangbilde. [5 Peter Larsen / Bergens Tidende]"



"– På toppen av det hele, det vil si velproporsjonert musikk som både har spenning og er deilig å lytte til, har den en herlig melodiositet som minner sterkt om Chopin. Torgersen spiller stykkene om han har kjent dem hele livet. Det burde flere pianister gjort. [5 Arnstein Olaisen / Haugesunds Avis]"



"– A fascinating and stimulating release, which I highly recommend to anyone with an interest in wrongly neglected composers. [Fanfare]"

"- Torleif Torgersen spielt die kurzweiligen Kompositionen auf einem wundervoll farbenreich klingenden Fortepiano aus dem Jahre 1830. Eine echte Entdeckung! [Michael Kube / Nordis]"

