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**CLEMENS HAGEN
JAN BJØRANGER
LARS ANDERS TOMTER**

HAYDN
CELLO CONCERTO IN C MAJOR

MOZART
SINFONIA CONCERTANTE

SIMAX
classics

JOSEPH HAYDN

Concerto for cello and orchestra in C major, Hob VIIb:1 26:43

1 I Moderato 10:25

2 II Adagio 09:48

3 III Allegro molto 06:30

Cadenzas I&II mvt. by Henning Kraggerud

CLEMENS HAGEN, CELLO

W.A. MOZART

Sinfonia Concertante in E-flat major, K 364 29:36

4 I Andante maestoso 13:03

5 II Andante 10:19

6 III Presto 06:14

JAN BJØRANGER, VIOLIN
LARS ANDERS TOMTER, VIOLA

1B1

JAN BJØRANGER, MUSICAL DIRECTOR

JOSEPH HAYDN

CONCERTO IN C FOR CELLO AND ORCHESTRA

W.A. MOZART

SINFONIA CONCERTANTE IN E FLAT MAJOR

BY GEORGE HALL

In 1761 Haydn began his long career as a musician in service to the Esterházy family, spending alternate periods at their various homes, notably at Schloss Esterházy at Eisenstadt in Austria and subsequently at their newly built palace at Eszterháza in Hungary. He began as nominal vice-Kapellmeister to the elderly Gregor Werner, though from Haydn's advent onwards Werner's responsibilities were reduced solely to looking after the church music; following his death in 1766 Haydn took over these remaining tasks, too.

Chief amongst his regular activities was maintaining the Prince's orchestra, with a brief to improve its standards and to provide it with new music to play. In 1779 Haydn negotiated a new contract allowing him to write music to commissions from elsewhere, but nevertheless the bulk of his output over the more than three decades he spent with the Esterházy family was written for them and their court, including many of his ground-breaking symphonies.

The same applies, too, to Haydn's concertos, which were designed to show off the talents not only of himself as a keyboard player but also of the ensemble's other leading instrumentalists: among those that survive are works for horn, violin and harpsichord, as well as two important pieces for cello.

Concerto in C for Cello and Orchestra,

Hob VIIb:1 – among the first, and perhaps the very first of Haydn's concertos for the instrument – was almost certainly composed for Haydn's friend, the cellist Joseph Weigl, to whose son (also named Joseph, and subsequently a successful opera composer) he acted as godfather. Around 1765 Haydn entered its opening bars in a document known as the Entwurf-Katalog, a draft catalogue of all his compositions maintained between 1765 and 1805. For many years, however, the concerto itself was believed – like a number of other concertos by the composer, including some written for the cello – to be lost.

Then in 1961 a single set of manuscript parts was discovered by the Czech musicologist Oldřich Pulkert in the National

Museum in Prague, and the piece was easily identified as one of Haydn's missing cello concertos. The work's first modern performance was given on 19 May 1962 by cellist Miloš Sádlo with the Czechoslovak Radio Symphony Orchestra conducted by Charles Mackerras. The piece has gone on to be regarded as the greatest and certainly the most popular concerto written for any instrument during the 1760s. It is scored for cello with an accompaniment of two oboes, two horns and strings.

Turning to the music itself, the main theme of the opening movement is urbane and civilised. Following the orchestral ritornello, the cello takes it up and decorates it, after which the soloist and orchestra alternate the main material between them, the former demonstrating some distinctively idiomatic writing. There is a development section involving a traversal of related minor keys before the orthodox recapitulation renews both the opening material and the tonic key. As usual, a cadenza precedes the final orchestral ritornello and the movement's close. Notable in this movement, as in the others, are passages which, at the time, must have

seemed highly demanding technically, including an occasional use of double-stopping.

The F major Adagio is straightforward in its melodic structure, its opening paragraph again led by the orchestra before the soloist takes a turn at the same theme. The middle section travels through the related key of D minor before once again assuming the main key for the closing section.

A wide-ranging and substantial movement, the Allegro molto finale demonstrates plenty of pep and spirit, almost in the spirit of a quick-witted and jocular contemporary opera buffa, though once again making an ongoing use of minor keys to blend some spice and sharpness into its fundamentally vivacious and brilliant character.

Setting off from Salzburg on September 23, 1777 in the company of his mother, the 21-year-old Mozart began an exploratory trip that, it was hoped, would see him acquire a new post away from his native city, a provincial musical centre that had become profoundly uncongenial to him. He

visited Munich, Augsburg, Mannheim and finally Paris (where his mother sadly died) before eventually returning to Salzburg on 15 January 1779, deeply frustrated at the non-achievement of the main goal of his mission.

But the trip was not without its positive aspects. As well as writing some new works that were appreciated in Paris, Mozart encountered new styles and techniques that he would be able to develop in future compositions. Both in Mannheim and in Paris, for instance, he became familiar with a genre particularly cultivated in those centres, that of a concerto for more than one instrument usually known as a *sinfonia concertante*. The result was that he began several such works over the next year or so, though not all were completed. One that was – and which turned out to be a masterpiece – was the ***Sinfonia Concertante for violin and viola in E flat major*** that we hear on this disc.

It seems to have been written in Salzburg in the summer or early autumn of 1779. No autograph survives, unfortunately, though it was apparently once the property of

Johann Anton André, who published the work's first edition in 1801; apart from a handful of fragments and sketches, that edition is now the sole source for the piece. The work is scored for an orchestra consisting of just two oboes, two horns and strings.

An unusual feature of the Sinfonia Concertante is the tuning of the solo viola, which is a semitone higher than usual, giving the instrument a brighter tone and helping it match the solo violin. We don't know with any certainty who the original performers would have been: possibly they were Antonio Brunetti – a violinist in the Salzburg court orchestra – and Mozart himself.

The Sinfonia Concertante has long been considered one of the finest works Mozart had written up to this point. The Mozart scholar Alec Hyatt King wrote that 'compared with the other music Mozart wrote in the spring and summer of 1779, K364 is a giant', going on to describe it as 'a proud, deeply expressive masterpiece, in which the sombre glow of passion so broods over the waters of Mozart's creative imagination that gleams of exultation

flicker in alternation with the shadows of despair'. He also saw it as a marker of a new command in Mozart's output as a whole, writing of the slow movement, 'for intensity matched by mastery of construction, the C minor Adagio bears comparison with any of the finest slow movements in Mozart's later concertos.'

The opening movement announces its home key firmly and with a distinctive rhythmic tag whose recurrence will later mark the beginning of the recapitulation. After the traditional exposition of the main themes, followed by a crescendo (a device Mozart would have encountered in Mannheim, where the local orchestra made a speciality of them), and a gradual subduing of tone and texture, the two soloists appear simultaneously, on high notes spaced one octave apart – a magical effect that makes it feel as if they have simply materialised out of thin air. The violin and viola then proceed to play together over a subtle and intricately imagined accompaniment, dovetailing their thematic material with each other and with the orchestra itself. This is a dialogue of absolute equals. Mozart's cadenzas, fortunately, have survived through André's

early edition, including the one that comes just before this movement's close.

We move into the relative minor, C minor, for the tragically inflected slow movement, whose depth and expressive power is, as Alec Hyatt King suggested, as strong and as emotionally engaging as anything he produced in his celebrated later sequence of piano concertos. It is centred on a melody laden with feeling, introduced by the orchestra before the soloists take it up one after the other – first the violin, then the viola; thereafter and throughout they share its characteristic elements and contrasting material.

After such seriousness, the lightness of the final Presto – a skittish comedy – comes as something of a respite from interior grief. The busy main theme (actually a small collection of themes in itself) is the repeated section of a rondo, introduced by the orchestra before the soloists take over. Thereafter the pace never lets up as Mozart introduces new material and toys with it, the soloists holding it aloft for our delectation and delight, as well as bringing back music we've already heard – sometimes in surprising keys.

The cadenzas in the Haydn concerto on this recording have been written for Clemens Hagen by violinist and composer **Henning Kraggerud**; an artist of exquisite musicianship. Recent works by Kraggerud include 'Pregghiera', commissioned by the Brodsky Quartet, and 'The Last Leaf' premièred by Britten Sinfonia. In 2015 his work 'Equinox' was released by Simax Classics.

www.henningkraggerud.com









Cellist **Clemens Hagen** was born in Salzburg into a family of musicians. During his childhood, he studied at the University Mozarteum in Salzburg with Wilfried Tachezi, then went on to study at the Conservatoire in Basel with Heinrich Schiff. In 1983 Hagen was awarded the special prize of the Vienna Philharmonic and also the Karl Böhm Prize.

Mr. Hagen has performed with many major Orchestras, including the Berlin and Vienna Philharmonics, Royal Concertgebouw Amsterdam, Camerata Salzburg, SWR Baden-Baden and Freiburg Symphony Orchestra, Deutsche Kammerphilharmonie Bremen, Chamber Orchestra of Europe, NHK Symphony Orchestra, and the Cleveland Orchestra. He has worked with such conductors as Claudio Abbado, Nikolaus Harnoncourt, Daniel Harding, Franz Welser-Möst, Sylvian Cambreling, Manfred Honeck, Ingo Metzmacher, Horst Stein and Sandor Vegh. His recordings include Brahms's Double Concerto with Gidon Kremer and Nikolaus Harnoncourt, Beethoven's Triple

: Concerto with Thomas Zehetmayr, Pierre Laurent Aimard and Nikolaus Harnoncourt, the complete Beethoven Cello Sonatas with pianist Paul Gulda, and the Schumann works for Violoncello and Piano with Stefan Vladar.

: For more than 35 years Clemens Hagen has been the cellist of the Hagen Quartet, with whom he has recorded more than 40 CDs for Deutsche Grammophon. Other chamber music partners include Leif Ove Andsnes, Martha Argerich, Evgeny Kissin, Mitsuko Uchida, Helene Grimaud, Leonidas Kavakos, Christian Tetzlaff, Renaud Capucon, Maxim Vengerov, Lars Anders Tomter, Tabea Zimmermann, Jörg Widmann, Albrecht Mayer and Sabine Meyer.

: A professor at the Mozarteum University in Salzburg, where he has taught cello and chamber music since 1988, Hagen has also given Masterclasses in America, Japan and Norway. He plays a Violoncello by Antonio Stradivari from 1698.

Violinist **Jan Bjøranger** is the visionary founder and artistic director of 1B1. As a professor and head of the string department at the University of Stavanger, Bjøranger occupies a prominent position among Norwegian musicians, as well as pursuing a very active career as a performing artist.

A double focus on progressive tutorial work and innovative performance is at the heart of Bjøranger's engagement with 1B1, and this has turned a predominantly student-based string orchestra into one of the most refreshing classical acts around.

Alongside his work with 1B1, Bjøranger is a sought-after director and leader for ensembles and orchestras in Europe, including the MDR Sinfonieorchester in Leipzig, Camerata Salzburg, the Scottish Chamber Orchestra, Gothenburg Symphony Orchestra, Danish Radio Symphony Orchestra, as well as the Trondheim Soloists, the Norwegian Chamber Orchestra, the Danish National

: Chamber Orchestra, and the newly
: founded Baltic Sea Philharmonic
: Orchestra. Currently, Bjøranger also holds
: the position as co-artistic director of
: Stavanger's International Chamber Music
: Festival, together with acclaimed pianist
: Christian Ihle Hadland.

: Jan Bjøranger has participated in a great
: number of recordings on several
: prominent labels. 1B1's recording 'Holberg
: Variations', a conceptual reimagining of
: Grieg's Holberg Suite, won him and the
: orchestra a Norwegian Grammy for 2014.

: Bjøranger plays a violin made in 1725 by
: the Venetian master luthier Domenico
: Montagnana.

Lars Anders Tomter is one of today's outstanding and prominent violists. He studied both viola and violin with Leif Jørgensen at the Oslo Music Conservatory and the Norwegian Academy of Music, and gave his debut on both instruments at the age of 17. After continuing his studies with Professor Max Rostal and Sándor Vegh, he was awarded a special prize for his interpretation of Bartók's Viola Concerto at the International Viola Competition in Budapest in 1984, and he won the Maurice Vieux International Competition in Lille in 1986. Since then his appearances as a viola soloist have been greeted with the highest public and critical acclaim throughout the world.

Tomter has performed with orchestras such as the Royal Philharmonic, BBC Symphony, BBC Scottish Symphony, Academy of St. Martin in the Fields, City of Birmingham Symphony, Czech Philharmonic, Dutch Radio Philharmonic,

: Frankfurt Radio Symphony, the Hungarian
: State Philharmonic, KBS Symphony, Oslo
: Philharmonic, Bergen Philharmonic,
: Danish National Radio and Swedish Radio
: Symphonies. Conductors he has worked
: with include Vladimir Ashkenazy, Dennis
: Russell Davies, Daniele Gatti, Manfred
: Honeck, Arvid Jansons, Okko Kamu,
: Dmitri Kitaenko, Ken Ichiro Kobayashi,
: Krzysztof Penderecki, Ulf Schirmer, Muhai
: Tang, Yan Pascal Tortelier, and Hans Vonk.

: He is a regular guest at festivals like
: Schleswig-Holstein, Lockenhaus,
: Kissingen Summer, BBC Proms,
: Mondseetage, Styriarte, as well as a
: number of Scandinavian festivals. In
: addition, he is artistic director of the
: Norwegian Risør Chamber Music Festival.
: Lars Anders Tomter is a professor at the
: Norwegian Academy of Music. He plays a
: Gasparo da Salò viola dated from 1590.

: www.lars-tomter.no



1B1 – BREATHING NEW LIFE INTO CLASSICAL MUSIC

1B1 is a progressive string ensemble founded in 2008. It unites musicians teaching at the University of Stavanger, their most accomplished students, and members of the distinguished Stavanger Symphony Orchestra. 1B1's founder and artistic leader is violinist Jan Bjøranger, whose vision for 1B1 is to become a new powerhouse for music in Norway, to increase the size of the classical music audience, to enhance the learning environment for music, as well as creating an ambitious and independent ensemble at an international level.

Rooted in the tradition of classical music and youthful energy, often in collaboration with soloists of the highest quality, 1B1 explores all kinds of musical genres. In its short existence, the ensemble has already collaborated with such outstanding performers and composers as Arvo Pärt, Clemens Hagen,

: Benjamin Schmid, Steve Reich, Tonu Kaljuste and Lars Anders Tomter. 1B1 has received a Norwegian Grammy for the «Holberg Variations» album, and was chosen as the first recipient of a major grant from Talent Norge AS (Talent Norway).

: 1B1 is currently enjoying great success abroad, especially in New York, where the ensemble has performed with international stars like opera singer Renée Fleming, composer and Wilco drummer Glenn Kotche and the best-selling pianist Simone Dinnerstein, in front of audiences that included famous cultural figures like Salman Rushdie, Helena Christensen and David Byrne. 1B1 has also performed several pieces written especially for them by leading contemporary composers.

: www.1b1.no

VIOLIN 1

Jan Bjøranger*
Benedicte Kyllingstad•*
Pernille Svendsen•*
Victoria Sørli Folkedal•*
Blythe Press•*
Åsne Fluge James•
Aya Muraki•

VIOLIN 2

Harald Grimsrud•*
Sarah Margrethe Rusnes Lie•*
Andrea Melbye•*
Ingrida Žibaitė•*
Hanna Nicoline Moland*
Una Maja Vagner•

VIOLA

Wouter Raubenheimer*
Elisabet Skaar Sijpkens•
Marija Andrejaš•*
Frida Siegrist Oliver•
Elisabeth Lund Tomter•
Audun Klaveness•*
Edda Stix•

CELLO

Ilmari Hopkins*•
Liv Opdal*•
Andreas Kaleb Øhrn*
Branimir Pustički•
Benjamin Lund Tomter•

DOUBLE BASS

Ivan Zavgorodniy•*

OBOE

Francisco Monteagudo Garde*
Alba Yáñez Busto*
Christoph Hartmann•
Andrés Fernández Pérez•

HORN

Victor Lozano Mariano, horn*
Antonio Redondo Hurtado*
Andrej Zust•
Steven James•

* = Haydn

• = Mozart

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ON ITUNES, SPOTIFY AND TIDAL**



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[ARNT COBBERS/KLASSIK NEWSLETTER]

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JOSEPH HAYDN

1-3 CONCERTO FOR CELLO AND
ORCHESTRA IN C MAJOR, HOB VIIB:1 26:43

CLEMENS HAGEN, CELLO

W.A. MOZART

4-6 SINFONIA CONCERTANTE IN
E-FLAT MAJOR, K 364 29:36

JAN BJØRANGER, VIOLIN

LARS ANDERS TOMTER, VIOLA

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