

PASTO NETE

Haydn, Elgar, Mozart

Telemark Chamber Orchestra
Lars-Erik ter Jung, conductor
Ingrid Andsnes, piano

Joseph Haydn (1732-1809)
Symphony No. 49 in f minor,
“La Passione” (Hob. 1:49)

Edward Elgar (1857-1934)
“Serenade” Op. 20

Wolfgang Amadeus Mozart
(1756-1791) *Concerto No. 12 for*
Piano and Orchestra, KV 414

Why should we decide to record this repertoire - such well known pieces that have been recorded many times before?

This is, of course, a presentation of the Telemark Chamber Orchestra, and “Passione” shows a side of our repertoire different from that on our previous CD, “Nostos” (2005), with contemporary Norwegian music, commissioned by the orchestra.

TCO plays on modern instruments, not period instruments, and there has been certain matters to consider when recording this repertoire. Our choice is to play the Haydn with harpsichord, along with our modern set up instruments, and with bassoon; which is also used in the Mozart.

By mentioning the profile and repertoire, it might have been sufficient to state the simple fact that “These are the pieces that we wanted to play”, as an introduction to this CD.

Lars-Erik ter Jung

Telemark Chamber Orchestra

Telemark Chamber Orchestra (Telemark kammer-orkester) is a Norwegian string ensemble based in Telemark county. The ensemble has no permanent residence, but works as a touring orchestra in a large area of South Norway. Telemark Chamber Orchestra is the only professional orchestra in the region, and the players are employed on a project-by-project basis. The ensemble usually consists of between 10 and 15 string players, with the addition of other instruments as needed, according to the specific requirements of each individual programme. The orchestra's members include some of the finest classical musicians in Norway today, who work as freelance musicians, or have parallel careers in other orchestras.

TCO is autonomous, and the orchestral members serve on the administrative staff as well as on the Board of Directors. The artistic leader is Lars-Erik ter Jung, who has held this post since the Orchestra was founded in 1992.

TCO is funded by The Arts Council Norway (Norsk Kulturråd) and Telemark County (Telemark fylkeskommune).



Photo: Kyrze Lien

Violin I:

Bogumila Dowlasz
Jonas Båtstrand
Jon Mehus
Rønnaug Flatin
Ragnhild Lien

Violin II:

Brynjar Lien
Schulerud
Aslak Juva
Vebjørn Stuksrud
Bendik
Engebretsen

Viola:

Anders Rensvik
Åshild Breie Nyhus
Cecilia Anne
Wilder

Violoncello:

Ole Eirik Ree
Tove Margrethe
Erikstad

Double bass:

Kjetil Sandum

Oboe:

Kjersti Strøm
Lena Brandvoll

Bassoon:

Magnus Kvam

French horn:

Maxim Semenov
Marinette Tonning-
Olsen

Harpsichord:

Ghislain
Gourvenec

Norwegian conductor, **Lars-Erik ter Jung** (born 1957) has worked with major Norwegian orchestras and ensembles, such as the Oslo Philharmonic Orchestra, the Norwegian Radio Orchestra, the Norwegian Chamber Orchestra and the Oslo Sinfonietta. He held the position as principal concertmaster of the Bergen Philharmonic Orchestra from 1982 until 1994. Working as a full-time freelance musician since then, including numerous projects as artistic leader of various ensembles, he has established himself as a sought after and versatile conductor.

Abroad ter Jung has conducted a.o. the Swedish Chamber Orchestra and the Cairo Symphony Orchestra. He has conducted the BIT20 Ensemble at the Darmstadt Contemporary Music Festival and at the Cathedral of St. Martin's-in-the-Fields. In 2002 he conducted the BIT20 Ensemble at the widely

broadcast inauguration ceremony of the Bibliotheca Alexandrina.

Commissioning works by several Norwegian composers has been an important undertaking for Lars-Erik ter Jung, also supported by his role as Artistic Director of the Telemark Chamber Orchestra. Among these premieres with the TCO are a violin concerto by Bjørn Kruse later presented with ter Jung as soloist on the CD "Nostos" (2005), the Chamber Opera "Bench with and without dog" (Hovland/Rørmark) and the last orchestral work, "Concerto da Camera no. 3" by Antonio Bibalo.

Since 2010 Lars-Erik ter Jung is the Chief Conductor of the Kristiansund Symphony Orchestra, and Assistant Conductor with the Sinfonietta Ensemble of the Opera Company of Kristiansund.



Photo: Kyrre Lien



Photo: Jan Erik Svendsen

Ingrid Andsnes (born 1978) has been highly acclaimed as a soloist and chamber musician in Norway and abroad. She has played with several orchestras, and participated at the most important classical music festivals in Norway, such as Nordland Musikkfestuke, Olavsfestdagene in Trondheim, Festspillene in Bergen, Oslo Chamber Music Festival and Ultimafestivalen (Oslo Contemporary Music Festival).

Andsnes was the recipient of the Janáček prize at the International Rudolf Firkusny Competition in Prague in 2003, and has also received several national awards.

Ingrid Andsnes comes from the island of Karmøy on the western coast of Norway, and has studied with Professor Joan Havill at the Guildhall School of Music and Drama in London, and with Professor Jiri Hlinka at Barratt Due Musikk institutt in Oslo and Pianist Leif Ove Andsnes.

Joseph Haydn (1732-1809) Symphony No. 49 in f minor, “La Passione”.

In 1776, Friedrich von Klinger wrote a play called “Sturm und Drang”. This piece was to give a name to an artistic movement characterized by the free rein of emotional and personal expression in art. The movements great proponents in literature were Goethe and Schiller, who were later to espouse the modifying influences of classicism. This same trajectory is to be heard in the works of Joseph Haydn.

The 49th symphony, appropriately called “La Passione”, predates von Klinger’s play by eight years, being composed in 1768. Haydn often used literary, artistic or personal metaphors as inspiration for his seemingly abstract works. The symphony was composed in the closing years of prince Paul Anton Esterházy’s reign. Haydn was employed as assistant capellmeister in 1761, rising rapidly to supervise all the music-making at the court. This symphony seeks to combine the utmost emotional content with the ancient form of the “sonata di chiesa”, consisting of two sets of movements: the first and third ones slow, the second and fourth being fast. The choice of this old Italian religious form sets the stage for the metaphors that Haydn conjured up as emotional equivalents to his then state of mind – the relatively rare choice of a minor key only underlines the pathos. The two slow movements can be heard as depicting winding lines of penitents before the cross. The two fast ones may be heard as depictions of Judgement Day. The closeness of this music with the expression in the paintings of Goya is surely a result of a “Zeitgeist” of a world soon to be thrust into turmoil.

Edward Elgar (1857-1934) Serenade for strings Op. 20.

As a Catholic in England, Edward Elgar was the outsider who became the ultimate insider, only to see his time of glory eclipsed by the inexorable onset of modernity. Elgar’s father was a piano-tuner, and coming from the provinces, Elgar had great difficulty in establishing himself as an acclaimed composer. It was not until 1899, with the creation of the Enigma Variations, that his fortune turned. Before that, Elgar had to make do with conducting the band in the Worcester Lunatic Asylum. Later, in 1887, he founded the Ladies’ Orchestral Class. There he met Alice Caroline Roberts, the daughter of a Major-General formerly stationed in India. She had inherited a modest fortune, and they were soon engaged, marrying in 1889.

She subsequently subjugated her own career to “taking care of a genius”. A daughter (CARoline alICE) Carice was born in 1890.

Alice and Edward Elgar travelled to Bayreuth in 1892 and he fell under the spell of Wagner’s music. He was to return home and write his serenade for strings in 1893. In this composition, we hear for the first time the authentic voice of Elgar. The music is wistful and full of repressed melancholy conjuring up the bucolic, dewy landscape of England’s west-country. There are three movements, the central larghetto being especially beautiful. The theme of the opening movement recurs at the end thus creating a satisfying whole.

Wolfgang Amadeus Mozart (1756-1791) Concerto No. 12 for Piano and Orchestra, KV 414.

When Mozart was eight years old, his father took the young Wolfgang on a tour that included a visit to Rome. It is said that the boy-genius was able to notate from memory the music that he heard being sung by the choir at the Vatican. This interest in the music of the past, and that of his contemporaries, was to be an abiding influence in his compositions. Sometimes he quotes music that he particularly admired in his own works.

In a letter to his father dated 10th of April 1782, we can read: “You probably know already that the English Bach died? What a loss to the world of music!” He is referring to the death of Johann Christian Bach, the youngest son of Johann Sebastian, who had a brilliant career in London. Mozart first got to know J. C. Bach in 1764, and fourteen years later, they met in Paris. Mozart learned a great deal from Bach who was a master of the concerto, the symphony, and not least the opera. In 1763, Bach published his “Six Favourite Overtures” which included the overture to his opera “La Calamità dei Cuori”. Mozart quotes this music in the first movement of his twelfth piano concerto, as a kind of “Tombeau de Bach”.

During lent in 1783, Mozart organized a subscription concert series in which this concerto, as well as the concertos KV 413 and KV 415 figured prominently. Mozart was at the height of his powers as a composing piano virtuoso, and these concertos were designed to present himself in both roles. The concerto has the traditional three movement structure conforming to the rhetorical ideals: to instruct, to move, and to please.

Olav Anton Thommessen

Joseph Haydn (1732-1809): Symphony no. 49 in F minor,
"La passione" (1768) (Hob.1:49)

1. Adagio..... 10:32
2. Allegro di molto6:23
3. Menuet - Trio 4:32
4. Finale: Presto 2:51

Edward Elgar (1857-1934): "Serenade", opus 20 (1892)

5. Allegro piacevole 3:16
6. Larghetto 5:25
7. Allegretto - Come prima 2:38

Wolfgang Amadeus Mozart (1756-1791): Concerto no. 12
in A major for piano and orchestra, KV 414 (1782)

8. Allegro..... 10:24
9. Andante..... 8:33
10. Rondeau: Allegretto 6:24

All cadenzas by W.A. Mozart

Telemark Chamber Orchestra
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Ingrid Andsnes, piano

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Piano technician: Thron Irby

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