

ALBA

ORFEUS BAROCK STOCKHOLM

JS BACH - CPE BACH



JOHANNES ROSTAMO, CELLO
LUCA GUGLIELMI, HARPSICHORD



The **Symphony in e minor Wq 178** (second version with added winds, performed here) by Carl Philipp Emanuel Bach was one of his greatest success at the time of its first edition in 1759 (as a Symphony for strings only, Wq 177).

The composer of the so called *Empfindsamkeit* or *Empfindsamer Stil* (sensitive style) reached an apex in terms of expression, dram, emotion and harmonic development. Unusually for early symphonists, CPE Bach runs the first two movements one into the next. At the end of the first movement *Allegro assai*, after a re-statement of the main unison *ritornello*, Bach create a smooth transition that moves onto the dominant of G major as a preparation for the following *Andante moderato*. The dancelike finale, *Allegro*, is a model of orchestral lightness and virtuosity, with a brilliant and dramatic *coda* that use a main motive of the first movement to explore the possibilities of a cyclical form *ante litteram* (sicut erat in principio...).

Stylistically CPE's earliest symphonies take their cue from Graun, who in turn was under the influence of the Dresden school, with its strong Italian orientation. As one might expect from its origin and stylistic models, in this symphony CPE Bach's exhibit a typically Italianate type of orchestral writing: the violins play mostly in unison, with brief passages in thirds, and the viola usually doubles the bass in octaves. Moreover, as we have seen before, this Berlin symphony originated as a composition for string orchestra, but later horn and woodwind parts

were added. The orchestral writing of CPE shows him fully conversant with the new trends of the 1770s, in fact this incredible and highly dramatic and energetic masterwork continued to be performed after his death. The relatively large number of sources testifies to its popularity and to its wide distribution into the early nineteenth century. As the Berlin works figured in the repertory of Carl Friedrich Zelter's *Ripien-schule* in Berlin, it would have been among the models for Mendelssohn's youthful string symphonies.

Luca Guglielmi

BWV 1052, first concert in a planned series of six is, with Fifth Brandenburg, one of the milestones of the keyboard concerti repertoire and, probably, of the keyboard repertoire *tout court*.

Written across at least 10 years of rewriting and deep elaboration, this wonderful Concerto in d minor is an excellent example of *parodia* in the highest sense, as it is an arrangement of three different movements of church cantatas originally from 1728 (the first two from BWV 146 *Wir müssen durch viel Trübsal* and the last one from BWV 188 *Ich habe meine Zuversicht*). First and last movement of the concert were born as introductory *Sinfonia* with obligato organ, while the second movement was the first choral movement of BWV 146. Bach decided to create a proper

keyboard concerto using these three movements, so he reduced the accompaniment to the strings only (being the original scoring including also 2 oboes and oboe da caccia) and transferred the choral part of the second movement to the strings. At the beginning of the *parodia* process the keyboard part was nearly the same of the organ, excluding some octave transposition. However, at that point, a huge rewriting and improvement of the keyboard part started and continued through the years, and it's possible to notice the different levels of additions in the original score, concerning ornaments, counterpoint and extended use of the left hand.

BWV 1052 became famous thanks to Mendelssohn, who started to perform it regularly during the years of the so called *Bach Renaissance* (even if in doing so was without any doubt inspired by his aunt, the harpsichordist Sara Levy, a pupil of Bach's son, CPE, who performed this concerto still on the harpsichord for the Berlin *Singakademie*) and Brahms even wrote a cadenza for the third movement. Actually, the Brahms cadenza is here used with slightly modifications in order to fit the compass of the beautiful Ruckers harpsichord built by Andreas Kihlström for Stockholm Konserthuset, used for this recording. The cadenza's style is very close to Wilhelm Friedemann Bach's harpsichord *Fantasia* so we decided to include it in BWV 1052, taking the risk to be criticized because of an "apparent» anachronism.

The supposed original violin destination of this concerto is to be

dismissed in the realm of musicologists rich fantasy and well known need to express their opinion. No document proving such origin exists. All likeness of violin idiomatic figurations in the keyboard writing is a normal feature in all Bach's keyboard repertoire. BWV 188, the organ movement at the origin of the third movement of BWV 1052 contains a written-out cadenza with arpeggios borrowed from violin writing, even if they are unplayable on that instrument.

Luca Guglielmi

Cello Concerto A minor wq 170 Carl Philipp Emanuel Bach wrote all in all three cello concertos which of the A minor concerto, written in 1750, is the first in order. It was written in the same year his father, the great Johann Sebastian passed away and is, in its sad and melancholic character, an extremely personal piece including several quotes from his father's repertoire. This incredible piece combines many of the basic elements of the baroque era, as the rhetorical and speaking treatment of the solo part and the harmonic development (inspired by and inherited from his father); yet at the same time it is searching and aching for something new, something more expressive and more dramatic than anything preceding it. It is undoubtedly some of the most inventive music of the latter part of the 18th century and a true way-fairer -and a trendsetter-

for composers as Haydn, Mozart and not the least - Beethoven.

For me, this music is today more up to date than ever. The challenges of our time and denial of our responsibility in the changing world are in desperate need of the truth and reaction. To bring out the contrasts and to deal with them, not to look away and pretend that all is well when it's not - is of more importance than ever and for me this is exactly what Carl Philip Emanuel's music is showing us, more than 270 years after it was written! The beauty and the harshness, the vertical and the horizontal, the poor and the rich; the infinite range of feelings; from the first movement's desperate singing of the solo cello against the almost mechanical, down-falling orchestral chords that each time ends dubiously a second higher, as if questioning the whole existence; through the divine second movement with its doubtfully dotted rhythms; all the way to the almost demonic, yet playful last movement.

Since I, as soloist, function as a link between the history and today - and to emphasize my personal connection to this piece- I was inspired to write the cadenza of the first movement combining the elements by Carl Philipp Emanuel with motives by favourite band Radiohead, one of the most innovative and honest bands of our time. I hope you enjoy it!

Johannes Rostamo

Sinfonia (Mvt. 8) from **Cantata nr 76 “Die Himmel erzählen die Ehre Gottes”, BWV 76** was performed here as a sort of “*Hommage* to a friendship”...

It was an occasion to show the common point of view in term of musicianship and music interpretation of four *Orfeus* members: Elin Gabriëlsson (leader) at the violin, Johannes Rostamo (principal cello and artistic director) at the cello *concertato*, Daniel Holst at the cello *continuo* and Luca Guglielmi (guest soloist and conductor) at the harpsichord.

This short *Sinfonia*, an introductory four bars *adagio* followed by a *vivace* of melancholic beauty, was originally scored for oboe d’amore, viola da gamba and continuo. Bach intended it as the opening movement of the second part of his church cantata *Die Himmel erzählen die Here Gottes* written for Leipzig in 1723. Later, he rearranged this piece as the first movement of the organ triosonata BWV 528, improving the bass line for the pedalboard and expanding the two upper lines in order to use properly the entire compass of the keyboards.

Ours is a sort of syncretic version scored for violin and obligato cello with a continuo played by another cello plus the harpsichord. The pure joy of making music and our unconditional love for this short masterpiece were the only reason to include it in this recording, as a sort of bonus track or (if you prefer) an encore, almost recreating the atmosphere of a concert or a nice moment of *musica reservata* among friends...

Luca Guglielmi

Luca Guglielmi (*Turin, Italy, 1977) is a conductor, composer, soloist of historical keyboard instruments (harpsichord, organ, clavichord, fortepiano) and musicologist, renowned for his historically informed interpretations of music of all periods, his wide repertoire from Gesualdo to Stravinsky, and his strong commitment into the study and application of phenomenology of music.

Recently, he has been appointed assistant conductor to Jordi Savall (with whom he collaborated since more than twenty years) in his long-term project of complete performance and recording of Beethoven's 9 Symphonies with *Le Concert des Nations*. Moreover, in November 2019 he will make his debut with the *Royal Stockholm Philharmonic Orchestra* in a concert featuring Mozart's Ballet from *Idomeneo* and Symphony Nr. 41 *Jupiter*.

Honourable Mention at the XII International Organ Competition in Bruges, he studied harpsichord with Ton Koopman and Patrizia Marisaldi, organ with Vittorio Bonotto, composition with Alessandro Ruo Rui, renaissance counterpoint and historic composition with Sergio Pasteris. He has collaborated with artists such as Cecilia Bartoli, Sara Mingardo, Barbara Bonney, Philippe Jarrousy, Giuliano Carmignola, Paolo Pandolfo, Ottavio Dantone, Gabriele Cassone, Paul O'Dette, Katia and Marielle Labèque and ensembles like *Il Giardino Armonico*, *Ricercar Consort*, *Ensemble La Fenice*, *The Rare Fruits Council*, *Freiburger Barockorchester*, *RAI Turin Orchestra* (under Jeffrey Tate, Roberto Abbado, Rafael Frühbeck de Burgos).

Luca Guglielmi has a wide discography of more than 50 CDs, among them 18 solo titles devoted to a repertoire from Frescobaldi to Mozart, for such labels as: Accent, cpo, Vivat, Hänssler Classics, Stradivarius and Elegia. His recordings of Bach's *Goldberg Variations* and Pasquini's *Sonate da gravecembalo* have been awarded with the *Diapason d'or*; his last organ recording *Bach in Montecassino*, for the English label Vivat, received an *Editor's Choice* from the *Gramophone* magazine.

Luca Guglielmi is professor of harpsichord, fortepiano and chamber music at ESMUC (Escola Superior de Musica de Catalunya) in Barcelona.

www.lucaguglielmi.com





Finnish cellist **Johannes Rostamo** is a versatile musician and interested in all forms of musical communication. In recent years he has been specializing in early music and the historically informed interpretation, leading to the founding of the Orfeus Barock Stockholm in 2015. Together with Orfeus and their fantastic audience he studies and widens his knowledge of various styles of the baroque era.

Johannes is also active in creating solo projects, as his latest show "CelloCelloCello" in which he presents the timeline of his instrument from the 17th century until today, combining both baroque- and modern cello.

In addition, he enjoys playing in smaller chamber groups as Reimers Barock and Operabyrån and he can be heard playing the continuo in diverse churches around Stockholm.

Chamber music is very close to his heart and as a founding member of the Stockholm Syndrome Ensemble he experiments on the concert form itself and collaborates with musicians and artists of all genres. Since 2011 this acclaimed group has had concert series in Stockholm and their first album "Moveable Feast" was a great success.

Johannes is also member in the trans-Baltic Sea periodinstrument group Gustav4, guitar-cello duo RostamoTolonen and the Helsinki-based Jousia string ensemble.

He is also a recurrent guest at various chamber music festivals throughout Europe.

Since 2008 Johannes is principal cellist of the Royal Stockholm Philharmonic Orchestra. Apart from his position he is also sought after guest principal cellist in orchestras as Royal Concertgebouw Orchestra, Bavarian Radio Symphony Orchestra, Australian Chamber Orchestra, Mahler Chamber Orchestra, Les Siècles and Scottish Chamber Orchestra. In addition he is a regular guest in the Chamber Orchestra of Europe.

As orchestra soloist he appears regularly with several Nordic orchestras including RSPO, Helsingborg Symphony, Turku Philharmonic and Stockholm Sinfonietta.

Johannes studied in Helsinki, Stockholm, Oslo and ECMA (European Chamber Music Academy) with professors Heikki Rautasalo, Torleif Thedéen, Truls Mørk, Frans Helmerson and Hatto Beyerle. In addition he has studied baroque cello with Emmanuel Balssa, Gaetano Nasillo and Bruno Cocset.

As a teacher Johannes tries to share all that he has learned at the Royal University College of Music in Stockholm and the RSPO Orchestra Academy.

www.johannesrostamo.com

During the past fifteen years, Swedish baroque violinist **Elin Gabrielsson** has had an extremely active career abroad, working as a stable member of world-famous baroque ensembles such as Giardino Armonico and Europa Galante. With them, she has toured extensively all over the world, in major venues and festivals, and has recorded, both as a soloist and as a chamber musician, many CDs for various international labels. After taking her advanced master on modern violin at the 'Royal College of Music' in Stockholm, Elin left her home, Sweden, to specialize in baroque violin in Italy and in Holland. She moved back to Sweden in 2015 and, even if she continues to perform abroad with Europa Galante and other ensembles, she is in great demand even in her home-country now, performing as a soloist and as concert-master in various venues and early music groups in Stockholm.

Orfeus Barock Stockholm was founded in 2015 by some baroque loving members of the Royal Stockholm Philharmonic Orchestra and has grown to be an important part of the music life of Stockholm and a meeting point for some of the leading baroque musicians of Sweden. Performing on period instruments, the group's repertoire ranges from early 17th century to master pieces by Händel, Bach and Vivaldi yet a special focus lies in bringing forth less known masters, as composers included in the so called Düben- collection.

Orfeus Barock Stockholm, with cellist Johannes Rostamo as artistic director and Elin Gabrielsson as concert master, collaborates with guest leaders such as Manfredo Kramer, Alfredo Bernardini, Dan Laurin, Peter Spisky, Luca Guglielmi, Göran Karlsson and Mariangiola Martello and with soloists such as singers Anders J. Dahlin och Kristina Hammarström.

OBS has its home in the beautiful Grünewaldsalen at Konserthuset in Stockholm where it has had its own series since 2019.

The recording at hand is the debut recording of Orfeus Barock Stockholm. It was recorded live in Grünewaldsalen, Stockholm and was made financially possible by the generous support by Society of the Friends of the Royal Philharmonic. (Kungliga Filharmonikernas Vänförening).



ORFEUS BAROCK STOCKHOLM

VIOLINS

ELIN GABRIELSSON, LEADER

AMUS KERSTIN ANDERSSON, EMMA DE FRUMERIE, HENRIK PETERSON,
STEN-JOHAN SUNDING, EMMA NYMAN, KATARINA BEGTSSON, RENA KIMURA

VIOLAS

CHRISTOPHER ÖHMAN, PASCAL SIFFERT, MICKE SJÖGREN

CELLOS & VIOLONE

JOHANNES ROSTAMO, DANIEL HOLST
VALUR PÁLSSON

FLUTES

CECILIE HESSELBERG LØKEN, MAGNEA ARNADOTTIR

OBOES

JESPER HARRYSON, GUIDO CAMPANA

BASSOON

JENS-CHRISTOPH LEMKE

HORNS

HANS LARSSON, KERSTIN RIPA

CELLO BY **ANTONIO STRADIVARI** IN CREMONA 1698 "MAGG",
GENEROUSLY ON LOAN FROM **CONNI JONSSON & FAMILY**
TORO- GUT STRINGS (A,D UNWOUND, G,C WOUND)
BOW BY **CARMELO CALCAGNO** IN MARSEILLE AFTER A FRENCH MODEL CA.1750

HARPSICHORD BUILT BY **ANDERS KILSTRÖM**, STRÅNGNÅS 2001;
FLEMISH TYPE BASED ON THE RUCKERS STANDARD
TUNING & MAINTENANCE BY **TORE PERSSON**

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ORFEUS BAROCK STOCKHOLM

LUCA GUGLIELMI, CONDUCTOR
ELIN GABRIELSSON, LEADER

CARL PHILIPP EMANUEL BACH (1714-1788)

SYMPHONY IN E MINOR Wq 178.....11:14

- 1 ALLEGRO ASSAI..... 4:13
- 2 ANDANTE MODERATO..... 3:28
- 3 ALLEGRO..... 3:33

JOHANN SEBASTIAN BACH (1685-1750)

KEYBOARD CONCERTO NR 1 IN D MINOR BWV1052.....22:30

- 4 ALLEGRO..... 7:36
- 5 ADAGIO..... 6:19
- 6 ALLEGRO..... 8:35

LUCA GUGLIELMI, HARPSICHORD

CARL PHILIPP EMANUEL BACH

CELLO CONCERTO A MINOR Wq 170.....24:44

- 7 ALLEGRO ASSAI..... 10:05
- 8 ANDANTE..... 8:01
- 9 ALLEGRO ASSAI..... 6:38

JOHANNES ROSTAMO, CELLO

JOHANN SEBASTIAN BACH

10 **SINFONIA FROM CANTATA BWV 76**

“DIE HIMMEL ERZÄHLEN DIE EHRE GOTTES”.....2:59

ELIN GABRIELSSON, VIOLIN

JOHANNES ROSTAMO, CELLO

LUCA GUGLIELMI, HARPSICHORD

DANIEL HOLST, CELLO CONTINUO

TOTAL 61:31