

Concerto Copenhagen  
Lars Ulrik Mortensen

Champagne!  
The Sound of Lumbye and His Idols

Hans Christian Lumbye (1810–1870)

## Champagne!

The Sound of Lumbye and His Idols

Concerto Copenhagen

Conducted by Lars Ulrik Mortensen

**Violin I** – Fredrik From, Peter Spissky, Alison Luthmers

**Violin II** – Hannah Tibell, Jesenka Balic Zunic

**Viola** – Antina Hugosson, Marie Stockmarr Becker

**Cello** – Hanna Loftsdóttir, Gunnar Hauge

**Bass** – Megan Adie, Hen Goldsobel

**Piccolo** – Lina León

**Flute** – Katy Bircher, Lina León

**Oboe** – Antoine Torunczyk

**Clarinet** – Ernst Schlader, Markus Springer

**Bassoon** – Lisa Goldberg

**Horn** – Gavin Edwards, Richard Bayliss

**Trumpet** – Robert Farley, Christopher Pigram, Howard Rowntree, Gustav Melander

**Trombone** – Adrian France

**Percussion** – Jakob Weber, Patrick Raab, Søren Rønløv, Marcus Wall

**Guitar** – Fredrik Bock

### H.C. Lumbye

1 Champagne Galop, Op. 14 (1845) 2:20

2 Andante cantabile e Tarantella\* (1843) 8:50

### Joseph Lanner (1801–1843)

3 Die Mozartisten, Walzer, Op. 196 (1842) 12:26

### Johann Strauss I (1804–1849)

4 Champagner-Walzer, Op. 14 (1828) 6:07

### H.C. Lumbye

5 Ekko fra de gamle guder på Tivoliøen, galop  
(Echo from the Old Gods at Tivoli Island, Galop) (1844) 5:02

6 Sølvbryllupsvals (Silver Wedding Waltz)\* (1840) 12:25

7 Bellmans fest på Djurgården (Bellman's Feast on Djurgården)\* (1844) 8:41

8 Figaro Vals (Figaro Waltz)\* (1841) 6:07

9 Tivoli Bazaar Tsching-Tsching Polka (1843) 3:14

Total 65:14

\* World premiere recording



Danish Arts  
Foundation



H.C. Lumbye, 1844

## Preface

By **Lars Ulrik Mortensen** Artistic Director and **Nikolaj de Fine Licht**, Managing Director, Concerto Copenhagen

When we look back 40–50 years, the term *Baroque orchestra* referred to a genre limitation – they almost exclusively played music from the Baroque period. Today, a Baroque orchestra primarily denotes an orchestra with a modern and creative approach to the performance of classical music, regardless of the genre and era of the music. Therefore, it was natural for us in the Baroque orchestra Concerto Copenhagen to listen with interest when the author and music historian Henrik Engelbrecht visited us a few years ago, expressing his curiosity to experience how the music of H.C. Lumbye (1810–1874) might have sounded back in the 1840s when he began giving concerts with his own and others' music at Hotel d'Angleterre and later in the Tivoli Gardens in Copenhagen. Henrik Engelbrecht was finalising

his book *The Legacy of Lumbye* about the history of music in Tivoli, and in that context, he had formed a precise picture of the orchestra size, repertoire, and more. It was evident to him that Lumbye's music must have sounded different originally than what we normally hear today.

Not long after this visit, we were all hit by the restrictions that followed in the wake of the Covid-19 pandemic. Suddenly, all outward-facing activities came to a halt – we couldn't perform concerts. We chose to use this peculiar vacuum to engage in various activities that we would otherwise have had difficulty finding time and resources for, and one of them was to immerse ourselves in Lumbye and his music, as well as the instruments on which the music must have been played when it was brand new. Visits to archives revealed several early works by Lumbye that had never been performed in recent times, and a repertoire began to take shape, consisting of both familiar and unknown works by Lumbye, as well as his two main sources of inspiration, Johann Strauss I (1804–1849) and Joseph Lanner (1801–1843).



Based on Henrik Engelbrecht's research, we were able to determine an orchestra size consisting of a string section of 3-2-2-2-2, along with 13 wind players and the many percussion instruments that are characteristic of Lumbye's music. In other words, a quite different balance between strings, winds, and percussion than what we are accustomed to in modern symphony orchestra performances of the same music.

But which instruments would be relevant for recreating the music – which instruments would Lumbye's musicians have had available in his early years as a composer and Kapellmeister? It is possible to establish that while there were primarily musicians from the tradition surrounding the Royal Danish Orchestra and the city musician's apprentices among the string players, many of the wind players were military musicians who probably had fairly modern instruments available at the time.

To determine the appropriate instrumentation for the project, we relied on a resource that also characterises what we call a Baroque orchestra: the highly competent and knowledgeable musi-

cians who know the history and development stages of their instruments down to the smallest detail! While for the string instruments, it was a matter of finding the right types of bows and strings to put on their historical instruments, significant research and immersion were required to identify the proper wind instruments.

Since it was impossible to pinpoint the exact pitch that prevailed among the military musicians in Copenhagen in the 1840s, we decided on A = 430Hz as a suitable compromise. Not all wind instruments were in this pitch and had to be adapted and finetuned to be used. A particular challenge was two of the percussion instruments, the wooden xylophone and the carillon, for which we managed to find two instruments from around 1910 in the collection of Slagtøjscentret in Copenhagen, which were subsequently cut and sanded down to the correct pitch.

We extend a big thanks to all of Concerto Copenhagen's musicians for their immense knowledge and significant dedication displayed in this work. Special thanks to Dr Ernst Schlader, who



A selection of clarinets used on this recording.

early in the process contributed his vast knowledge of wind instruments and the music in Vienna in the first half of the 19th century; to Robert Farley, Gavin Edwards, and Adrian France for their

efforts in identifying and mastering the appropriate brass wind instruments, and to Jakob Weber for his extensive work in sourcing and adapting the right percussion instruments.



## Top of the Pops in 1840s Copenhagen

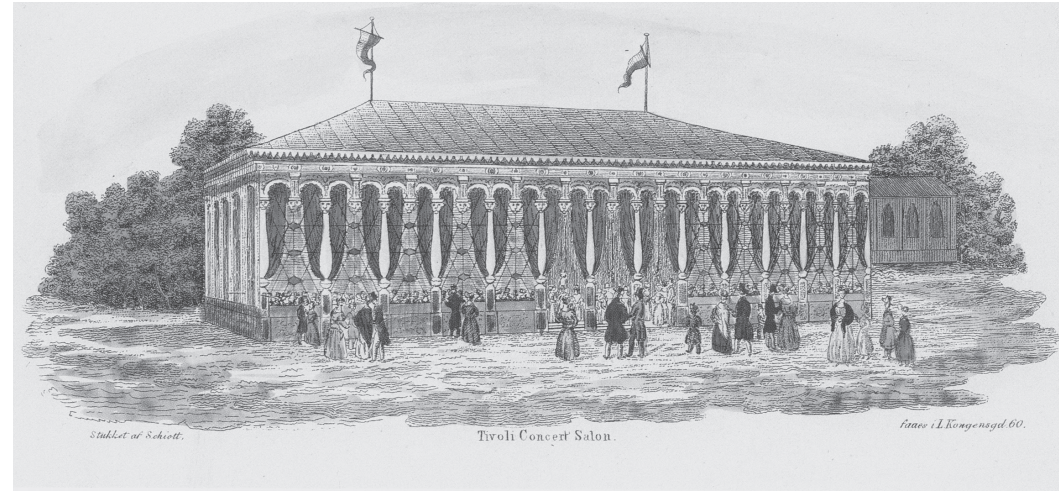
By Henrik Engelbrecht

On 10 June 1839, a 29 year old Danish military musician, the trumpeter Hans Christian Lumbye, went to a concert in confectioner Knirsch's grand hall at the Hotel d'Angleterre on Kongens Nytorv in Copenhagen. Lumbye experienced a new kind of dance music for the first time here. It had spread like wildfire through Europe, first and foremost the Viennese waltz in sensual, swaying triple time, but also the more direct polka rhythms and the lightning-fast galops, which raised the pulse in dance halls and concert rooms everywhere at the close of the 1830s. The musicians came from the Steiermark region of Austria, 16 men led by music director Siegl from Vienna. Their programme offered French opera overtures, virtuoso variations for clarinet and, most important of all, three waltzes by Johann Strauss I and Joseph Lanner.

The musicians from Austria had enormous success and stayed in Copenhagen for a month. When they had left, Lumbye gathered a group of his colleagues and friends: their plan was to create a Danish orchestra which could fill the empty space the 'Steiermarkers' had left in Copenhagen's musical life. In February 1840, Lumbye's 20-member orchestra presented a concert at the Hotel d'Angleterre featuring music by Strauss and Lanner, as well as music by Lumbye himself.

Like many of his contemporaries, H.C. Lumbye was trained to play on a number of different instruments, and he had his violin to hand when he stood before his new orchestra. The Lumbye Society was, right from the start, a huge success. Copenhageners hummed, sang and bawled his music on the streets, and in record time Lumbye became the great pop star of Danish musical life.

One of the many Copenhageners who noticed the young Lumbye and his orchestra was Georg Carstensen, a restless man of ideas who, with inexhaustible energy, always had new plans on his drawing board. As editor of the journal



The concert hall in Tivoli as it appeared when The Tivoli Gardens opened in Copenhagen in 1843.

*Figaro*, Carstensen invited people to celebrations, amongst others, with music in Kongens Have (The King's Garden in central Copenhagen), and Lumbye was the clear choice as musical attraction. Carstensen was soon planning for a permanent amusement garden in the style of those he had seen abroad.

**Lively music and coloured lights**  
On 15 August 1843, Georg Carstensen stood by the entrance to Copenhagen's Summer Tivoli and Vauxhall, wearing fine white gloves and shaking hands with altogether 3,000 guests on the first day of opening. The name of the establishment was pure theft: Vauxhall was an

amusement park in central London with an extraordinarily popular combination of live music, dance, dining, performances and atmospheric illumination in the evening, while Tivoli was the name of a number of similar establishments in Paris, Berlin and Hamburg, all named after a little town near Rome.

Carstensen obtained a royal privilege for five years to run an amusement garden in Copenhagen, and Tivoli's greatest attraction was, from the very first, the music which was played in various places around the garden. For example, there were six wind players available at the carousel ride, which took the form of a little locomotive that ran on a round circuit with 15 small wagons trailing behind. The train was pulled by a horse which went around under the elevated floor of the attraction. At the centre there was a six-sided platform for each musician, most likely brass players, who played for every ride between 4 and 11 pm.

H.C. Lumbye and his orchestra were the main attraction at the evening concerts in the concert hall, between 7 and 11 pm. There were now 22 musicians in the ensemble: twelve wind players (two

flutes, an oboe, two clarinets, a bassoon, two horns, two trumpets, trombone and tuba) along with violins, probably three first and two seconds, two violas, a cello, a double bass and a percussionist. The concert hall had two bandstands, one each at either end of the elongated room. At one end, Lumbye's orchestra played, with strings, wind and percussion, while at the other, Henrik Braunstein led his 17-member wind band with just wind instruments and percussion. The two orchestras relieved each other, so that there were no long pauses between the numbers.

#### A crowd puller?

Lumbye's concert hall was 240 square metres, not overwhelming for us today, but an enormous room in 1840s Copenhagen. It was, like many of the other buildings in Tivoli, quickly erected from a coarse wooden skeleton and boarding. The roof was also made of board, covered with canvas, so if it rained heavily enough, it came through into the hall and the concert had to be interrupted. The front of the building was wholly open, so that people could hear the music nearly

## Concert a la Strauss.

Med kongelig allernaadigst Tilladelse bliver Torsdagen den 4de Juni givet en Concert i Hotel d'Angleterre, af følgende Indhold:

### Første Afdeling.

- 1) Ouverture til „Sergino“ af Paer.
- 2) „Solbrønsvals“ af Lumbye.
- 3) „Regata-Galop“ af Lanner.
- 4) „Gabrielen-Balser“ af Strauss.
- 5) „Frohsinns Scepter“, Bals af Lanner (ny).

### Anden Afdeling.

- 1) Ouverture til „Guerillabanden“ af Concertmester Bredahl.
- 2) „Taglione-Balser“ af Strauss.
- 3) „Klokke-Galop“ Nr. 1 af Lumbye.
- 4) „Die Osmanen“, Bals af Lanner.
- 5) „Fest-Quadrille“ af Lumbye.

Billetter, a 3 mk., erholdes i Lose & Dilsens Hofmusikhandel i Gothersgaden Nr. 348 indtil Torsdageftermiddag Kl. 6, samt ved Indgangen, som aabnes Kl. 7. Begyndelsen sker Kl. 8. Forbi omtrent Kl. 10.

H. C. Lumbye.

Lumbye's advertisement in *Adresseavisen* for his concert at Hotel d'Angleterre on 4 June 1840, 'Concert a la Strauss', complete with the evening's programme and a time for the concert's end – 'approximately at 10 pm'.

as well standing outside, or if they were simply taking a walk round Tivoli. Within, people could sit at small tables and eat cake and have a glass of wine while swaying with the music.

The public could not get enough. Many of Lumbye's compositions were so popular that the audience shouted for encores. A veritable *da-capo*-fever raged, and the concerts gradually became longer and longer. In 1845 the management realised that it wasn't possible to rely on the public's good taste and preferences: in future, it was simply forbidden to repeat the numbers on the programme. There is nothing to suggest that the prohibition was enforced, and things quickly went back to the old ways.

H.C. Lumbye quickly gained a reputation abroad, especially after a successful tour to Paris, Vienna and Berlin in the winter of 1844–45, in which Lumbye earned great success in front of local orchestras in these major cities. In Paris, Lumbye received praise from no less than Hector Berlioz, while in Vienna, Lumbye met his great idol, Johann Strauss I, who also had kind words for his Danish colleague. His success followed

him home, and Lumbye's reputation travelled faster than the man himself. When he arrived in Berlin, he had no difficulty in getting an engagement at Joseph Kroll's *Winter Garden*, an indoor Tivoli near the Brandenburg Gate which had opened in February 1844. There was room here for an audience of 6,000 as well as an orchestra of no fewer than 60 musicians. Once again, Lumbye met an excited public, and he returned home with new-found confidence and inspiration.

#### **On contract**

Lumbye gradually added more musicians to his own orchestra in Tivoli: by the opening of the 1846 season, it had grown to 33 musicians: four first violins, two second violins, two violas, two cellos, two double basses, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, a cornet, three trombones, a tuba and two percussionists. As a consequence the wind band which had played at the far end of the hall was removed; most people attended just to hear and see Lumbye and his orchestra.

A week after the opening day, Lumbye signed a new season's contract

with Tivoli. This committed him to keep the 33 musicians every evening through the season. He and the orchestra would perform 15 works each evening, divided into three sets. Each evening's performance cost Tivoli 45 rix-dollars and 3 marks. On special festive occasions, the number of pieces performed was increased to 20, divided into four sets, with an additional payment of 4 marks to each musician.

Every Saturday, the management paid out 318 rix-dollars and 3 marks to Lumbye to distribute amongst the orchestra. If a performance was cancelled due to bad weather, though, there was no payment for the musicians that evening. The management kept a sharp eye on what they were getting for their money, and every evening an inspector counted the number of musicians on stage, subtracting 8 marks from the fee if a musician was missing. It was sometimes necessary to find someone capable of standing with a double bass or sitting with a trumpet without actually playing a note! Lumbye himself received 600 rix-dollars for the whole season, placing him on par with Tivoli's accountant.

They drank a lot in the concert hall, not just the public but the orchestra too, both during the rehearsals and the evening concerts. It was pretty much the same in every working environment during the 19th century, and alcohol was a regular companion for the Tivoli musicians. Many of them met during the long intervals in the premises of Madame Meyer, in a restaurant by the theatre, where they were able to buy their drinks at staff rate. After hours a number of them went on to the adjacent hostelry in Kattesundet nearby. This hard life impacted on Lumbye's health, but still he stood before his orchestra, through the summer in Tivoli and on tour in the provinces during the winter, as well as in the Folk Theatre and the Casino, right through to 1872. He died only two years later at the age of 64, leaving an exceptional mark on Danish musical life.

#### **A fresh offer**

These days we are accustomed to hear the *Champagne Galop* and Lumbye's other works played by a modern symphony orchestra of 60 or even more musicians. All Danish orchestral musi-



cians are familiar with the galop featuring the popping champagne corks, and today it is still one of the most frequently offered encores when there is an extra reason for celebrating, for example at a New Year's concert. But how did the music sound in Lumbye's own time?

Lars Ulrik Mortensen and the musicians of Concert Copenhagen, hand-picked specialists from all over Europe, worked for many months with the sheet music of these pieces, and looked for instruments which Lumbye and his musicians would have recognised, as they were used in Copenhagen in the 1840s, whether in the Royal Danish Theatre which controlled the city's only securely employed orchestra with the personnel to perform symphonies, or by the city's military orchestra. The result of this effort is a presentation of the sound of Danish popular music as it was in the 1840s, or as close as we can come to achieving that today. It is a sound which no one has heard for more than 150 years.

### 1 Lumbye: Champagne Galop, Op. 14 (1845)

Entirely beyond its competitors, this is the most played work by Lumbye, composed to celebrate Tivoli's second birthday on 15 August 1845. But the rain was so heavy that the piece could not be performed that evening, and instead received its first performance on 22 August, when it was a great success. This was, in part, due to its embedded special effect: we don't know whether Lumbye's musicians used real champagne bottles or something like the bicycle pump-based device used by orchestras today.

### 2 Lumbye: Andante cantabile e Tarantella (1843)

In July 1843, Lumbye and his orchestra received permission to perform at the prestigious Royal Danish Theatre – the Royal musicians were on their summer holiday – and gave a concert with the renowned Swedish opera singer, Henriette Nissen, as soloist. Lumbye composed a 'musical divertissement' with the Italian title *Andante cantabile e Tarantella* for the occasion. After the concert,

Henriette Nissen was given a brilliantly set bracelet by the Queen, in addition to her fee. We don't know what Lumbye and his orchestra received for their efforts.

### 3 Lanner: Die Mozartisten, Walzer, Op. 196 (1842)

The joy of recognition was something which Lumbye and his idols were happy to call upon. One section of a Lumbye concert in the 1840s nearly always began with a popular opera overture, while other well-known opera excerpts would be placed at other points in a programme. In Joseph Lanner's waltz entitled *Die Mozartisten* ('The Mozartians'), the composer makes use of recognisable themes from both *Don Giovanni* and *The Magic Flute*, reworked in waltz time. Lanner himself wrote on the title page of the sheet music that it was a 'waltz after Mozartian melodies, not for dancing, but rather dedicated to admirers of the immortal master'.

### 4 Strauss I: Champagner-Walzer, Op. 14 (1828)

The elder Johann Strauss was Lumbye's greatest inspiration, and the Danish musician eventually obtained the mas-

ter's acknowledgement, decidedly not an ordinary thing for a musician from a small country in the far north. In 1845, Lumbye was working as guest conductor of the orchestra at the theatre in Leopoldstadt, Vienna, and found Johann Strauss and some musicians from his orchestra sitting in the hall. They expected to boo and whistle at the competition from Denmark, but after they had heard Lumbye's *Vemodsvals* (Melancholy Waltz), everyone could see Strauss applauding excitedly.

### 5 Lumbye: Echo from the Old Gods at Tivoli Island, Galop (1844)

Right from the start, when H.C. Lumbye became established as Tivoli's main musical attraction, he presented small advertisements for some of the other attractions, including a shooting range, restaurants, skittle-bowling and many others. In 1844 Lumbye wrote a galop aimed at improving ticket sales for the island which lay in Tivoli's lake. This was home to the 'singers' pavillion', and Lumbye's imaginative contribution to the promotion was a galop in which we find the gods of song and wine surrounded

by graces and muses, opening bottles of champagne and making toasts all the while. Even Vulcan, the blacksmith's god, is there, hammering his anvil until a storm breaks loose at the end.

**6 Lumbye: Silver Wedding Waltz (1840)**

King Christian VIII and Queen Caroline Amalie celebrated their Silver Wedding Anniversary in 1840. H.C. Lumbye, who throughout his life was very attentive to the members of the Royal house and their events, marked the occasion a week later with a silver wedding waltz. It was first performed at a concert at the Hotel d'Angleterre on 28 May. The piece allows listeners to enjoy the well-known royal tune from *Kong Christian stod ved højen mast* ('King Christian Stood by the Lofty Mast'). Seven months later, the waltz was published in an arrangement for piano, alongside two other of Lumbye's earlier compositions, under the title *Festive Dances*.

**7 Lumbye: Bellman's Feast on Djurgården (1844)**

In the 1840s, Danish and Swedish students began to dream about the idea

of a reunited Scandinavian region, shared governance in the Scandinavian lands. The annual student meetings also involved the exchange of songs from both sides of the Øresund. In 1844 Lumbye gathered eight of Carl Michael Bellman's unaccountably popular *Fredman's Epistles* (nos. 50, 2, 9, 13, 25, 28, 30 and 82) into a suite which he performed first in the Tivoli concert hall to mark the celebration held by the Swedish Bellman Society every year on the Djurgården Island in central Stockholm.

**8 Lumbye: Figaro Waltz (1841)**

In 1841, Georg Carstensen served as editor of the magazine *Figaro*, in which one might read the latest news on French fashion, and follow the thrilling serialised stories spanning several issues. As an additional attraction for the magazine's subscribers, Carstensen came up with the idea of arranging special parties to which the subscribers would have free entrance, all aimed at maximising the circulation. Carstensen received permission to borrow and close off the whole of Kongens Have (King's Garden) for this occasion. The music was

provided by Lumbye who even composed a *Figaro Waltz* for the Figaro party, cleverly sending a musical greeting to Rossini's Sevillian Figaro.

**9 Lumbye: Tivoli Bazaar Tsching-Tsching Polka (1843)**

Already in the first short season in Tivoli in 1843, only lasting seven weeks, Lumbye wrote galops named for the roller-coaster, the gondola ride, the theatre, the circus, the hall, the shooting gallery and the carousel track, as well as an advertisement for one of the boutiques in Tivoli's bazaar building. In the bazaar's 20 boutiques one could buy snaps, chocolate, cigars, flowers and fruit, a pair of gloves, conch shells decorated by French galley slaves – and the piano reductions of Lumbye's latest hits. In the Chinese boutique in the bazaar one could buy exotic things and dream of places that virtually no Danes had any chance of seeing for themselves. The title of Lumbye's advertising-galop should direct our thoughts towards his contemporaries' perceptions of China.



Lars Ulrik Mortensen and Concerto Copenhagen performing H.C. Lumbye at Dronningesalen, Den Sorte Diamant (The Black Diamond), Copenhagen.



**Concerto Copenhagen** has embarked on a journey of exploration for over 30 years, delving into the music of the Baroque, Viennese Classical and Early Romantic periods with historical awareness and unwavering dedication. Today, Concerto Copenhagen holds a prominent position in its field, both nationally and internationally. Under the musical guidance of Lars Ulrik Mortensen, Concerto Copenhagen blends a meticulous approach to historical material with artistic originality, continuously evolving in performance style and presentation. This ensures that the music comes to life through vibrant rejuvenation, remaining relevant to contemporary audiences.

Concerto Copenhagen's musicians belong to the international elite of Baroque musicians. Their loyalty and dedication to the orchestra have been cultivated through many years of artistic development and excellence.

Since its inaugural concerts in 1991, Concerto Copenhagen has released numerous internationally acclaimed albums and taken part in hundreds of concerts, opera productions, as well as soundtrack and video projects world-

wide. With a repertoire that combines well-known European compositions with lesser-known works of Scandinavian origin and contemporary music, the orchestra celebrated its 30th anniversary in 2021. In recognition of their exceptional artistry, Lars Ulrik Mortensen and Concerto Copenhagen were awarded the prestigious 'Artist of the Year' by Danish radio P2 in 2022.

**Lars Ulrik Mortensen** has been active as a conductor for 25 years, and for nearly 20 years, he has worked exclusively with period instruments and original performance practice. He has toured most of the world and performed with some of the most renowned international Early Music ensembles, including Holland Baroque Society, Irish Baroque Orchestra, Nederlandse Bachvereniging, and Collegium 1704. He has participated in numerous iconic recordings, released by DGG-Archiv, ECM, EMI, Naxos and cpo.

During his early years, Mortensen studied at the Royal Danish Academy of Music and later trained with Trevor Pinnock in London. From 1996 to 1999, he held the position of professor of harpsi-



Lars Ulrik Mortensen and Concerto Copenhagen

chord and performance practice at the Hochschule für Musik in Munich. He continues to teach at esteemed institutions worldwide, such as Mozarteum Salzburg, Sibelius Academy in Helsinki and The Juilliard School of Music in New York.

Since 1999, Mortensen has served as the artistic director of Concerto

Copenhagen, embodying the ensemble's artistic, creative and cultural identity. In 2007, he was honoured with Denmark's most prestigious music award, the Léonie Sonning Music Award. Since then, he has persistently pursued the development and refinement of his artistic work.

## Wind and percussion instruments used on this recording

### Wind instruments

Katy Bircher, flute: copy by Tutz after Heinrich Grenser, Dresden c. 1790, 8 keys

Lina León, piccolo flute: Bonneville, Paris c. 1870; Margueritat, 5 keys; flute: copy by Tutz after Heinrich Grenser, Dresden c. 1790, 8 keys

Antoine Torunczyk, oboe: copy by Ponseele after Floth, 10 keys

Ernst Schlader: clarinet in E, probably Austria c. 1820; clarinet in F, copy by Tutz after Viennese instrument 1<sup>st</sup> half 19<sup>th</sup> cent.; clarinet in E flat, Dresden c. 1810; clarinet in C, copy by Tutz after Grenser, Dresden c. 1810; clarinet in B flat, copy by Guérout after Rorarius, Vienna c. 1815; clarinet in A, copy by Tutz after Grenser, Dresden c. 1810

Markus Springer: clarinet in E flat, Hess, München c. 1830; clarinet in C, copy by Tutz after Grenser, Dresden c. 1810; clarinet in B flat, copy by Guerout after Merklein, Vienna 1812; clarinet in A by Tutz after Tauber, Vienna 1820

Lisa Goldberg, bassoon: copy of Grenser, beginning 19<sup>th</sup> cent.

Robert Farley: rotary valved trumpet in B flat, copy by Egger after instrument from c. 1860

Christopher Pigram: rotary valved trumpet in B flat, Ackerman & Lesser, Dresden c. 1900

Howard Rowntree: rotary valved trumpet in B flat, Hoffman & Sasse, 2<sup>nd</sup> half 19<sup>th</sup> cent.

Gustav Melander: rotary valved trumpet in B flat, Heckel c. 1870

Gavin Edwards: natural horn by Paxman, London, completed in 1996 by N. Perry and L. Woodhead after bohemian models c. 1750, with an original bohemian rotary valve section from around 1850 added

Richard Bayliss: Viennese style rotary valve horn by Otto Schmidt 1891

Adrian France: rotary four valve trombone in B flat by Friedrich Zankl c. 1870; romantic slide bass trombone in B flat, F and E flat by Karl Ernst Mönnich c. 1880



A rotary valved trombone

### Percussion instruments

Jakob Weber: bass drum with cymbals (the 'Rossini drum' from The Royal Theatre); wooden xylophone; champagne cork 'pop', copy after Tivoli's old 'pop' originating from Tivoli's Promenade Orchestra; birds; anvil; glasses; triangle; thunder plate; cuckoo; castanets

Patrick Raab: timpanies by Hoffman c. 1870; tambour-de-basque, rumstérstang, cymbals

Søren Rønlov: snare drum, I.K. Gottfried, 2<sup>nd</sup> half 19<sup>th</sup> cent. (belongs to The Royal Life Guards Historical Collection); bass drum with cymbals

Marcus Wall: triangle; glockenspiel; gong (belongs to The Royal Life Guard)



## Indledning

Af **Lars Ulrik Mortensen**, kunstnerisk leder og **Nikolaj de Fine Licht**, orkesterchef, Concerto Copenhagen

Når vi kigger 40-50 år tilbage, indebar betegnelsen *barokorkester* en genreafgrænsning – man spillede næsten udelukkende musik fra barokken. I dag er et barokorkester først og fremmest en betegnelse for et orkester med en moderne og kreativ tilgang til formidlingen af klassisk musik – uafhængigt af musikkens genre og epoke. Det var derfor helt naturligt for os i barokorkesteret Concerto Copenhagen at lytte interesseret, da forfatteren og musikformidleren Henrik Engelbrecht en dag for nogle år siden kom forbi og udtrykte sin nysgerrighed efter at opleve, hvordan musikken af H.C. Lumbye (1810-1874) kunne have lydt dengang i 1840'erne, da han begyndte at give koncerter med sin og andres musik på Hotel d'Angleterre og senere i Tivoli i København. Henrik Engelbrecht var ved at lægge

sidste hånd på sin bog *Arven efter Lumbye* om musikkens historie i Tivoli og havde i den forbindelse dannet sig et ret nøje billede af orkesterstørrelser og repertoire med mere. Det stod ham klart, at Lumbyes musik oprindeligt må have lydt på en anden måde, end vi normalt hører i dag.

Ikke længe efter dette besøg blev vi alle ramt af de restriktioner, der fulgte i kølvandet på coronapandemien. Med et slag var alle udadvendte aktiviteter indstillet – vi kunne ikke spille koncerter. Vi valgte at benytte dette besynderlige vakuum til at kaste os over forskellige aktiviteter, vi ellers ville have haft svært ved at finde tid og ressourcer til, og en af dem blev netop at fordybe os i Lumbye og hans musik og de instrumenter, musikken må have været spillet på, da den var spritny. Besøg i arkiver afslørede flere tidlige værker af Lumbye, der aldrig havde været opført i nyere tid, og et repertoire begyndte at tage form bestående af kendte og ukendte værker af Lumbye samt af hans to vigtigste inspirationskilder, Johann Strauss d.æ. (1804-1849) og Joseph Lanner (1801-1843).



På basis af Henrik Engelbrechts undersøgelser kunne vi fastslå en orkesterstørrelse bestående af en strygerbesætning på 3-2-2-2-2 samt 13 blæsere og de mange slagtojsinstrumenter, der er karakteristiske for Lumbyes musik. Med andre ord en ganske anden balance mellem strygere, blæsere og slagtojsinstrumenter, end vi er vant til i et moderne symfoniorkestres opførelser af den samme musik.

Men hvilke instrumenter ville det være relevant at genskabe musikken på – hvilke instrumenter havde Lumbyes musikere haft til rådighed i hans tidlige år som komponist og kapelmester? Det er muligt at fastslå, at mens der primært var musikere fra traditionen omkring Det Kongelige Kapel og stadsmusikkens svende blandt strygere, var mange af blæserne militærmusikere, som sandsynligvis havde for samtiden ganske moderne instrumenter til rådighed.

For at kunne indkredse det rette instrumentarium til projektet trak vi på en ressource, der også er meget karakteristisk for det, vi kalder et barokorkester: de yderst kompetente og vidende musikere, der kender deres instrumenters historie

og udviklingstrin ned til mindste detalje. Hvor det for strygeinstrumenternes vedkommende drejede sig om at finde frem til de rette typer buer og strenge at sætte på deres historiske instrumenter, krævede det betydelige undersøgelser og fordybelse at indkredse de rette blæseinstrumenter.

Da det ikke var muligt at påvise præcis hvilken kammertone, der var fremherskende blandt militærmusikerne i København i 1840'erne, besluttede vi os for A = 430 Hz som et passende kompromis. Ikke alle blæseinstrumenterne stod i denne kammertone og måtte tilpasses og intoneres for at kunne anvendes. En særlig udfordring var to af slagtojsinstrumenterne, træspillet og klokkespillet, hvor det lykkedes at finde to instrumenter fra cirka 1910 i samlingen hos Slagtøjscentret i København, som efterfølgende blev "slebet ned" til den rette kammertone.

Der skal lyde en stor tak til samtlige Concerto Copenhagens musikere for den enorme viden og det betydelige engagement, der blev lagt for dagen i dette arbejde. En særlig tak til Dr. Ernst Schlader, som tidligt i processen bidrog



Jakob Weber, Patrick Raab, Marcus Waal

med sin store viden om blæseinstrumenter og musikken i Wien i første halvdel af 1800-tallet; til Robert Farley, Gavin Edwards og Adrian France for deres indsats for at finde frem til – og beherske

– de rette messingblæseinstrumenter, og til Jakob Weber for hans store arbejde med at fremskaffe og tilpasse de rette slagtojsinstrumenter.

## Toppen af poppen i 1840'ernes København

Af Henrik Engelbrecht

Den 10. juni 1839 går en 29-årig dansk militærmusiker, trompeteren Hans Christian Lumbye, til koncert i konditor Knirsch' store sal i Hotel d'Angleterre på Kongens Nytorv i København. Her oplever Lumbye for første gang den nye dansemusik, der er gået som en steppebrand gennem Europa; først og fremmest wienervalsen i sensuel, vuggende trefjerdedelstakt, men også de mere direkte polkarytmer og de lynhurtige galopper, der får pulsen op i danselokaler og koncertsale overalt i slutningen af 1830'erne. Musikerne kommer fra Steiermark-området i Østrig – 16 mand under ledelse af musikdirektør Siegl fra Wien. Programmet byder på franske operaouverturer, virtuose variationer for klarinet – og, vigtigst af alt, på tre valse af Johann Strauss d.æ. og Joseph Lanner.

Musikerne fra Østrig får enorm succes og bliver i København i en måned

– og derefter samler Lumbye en gruppe af sine kolleger og venner; planen er at skabe et dansk orkester, som kan udfylde det tomrum, "steiermarkerne" efterlader i det københavnske musikliv. I februar 1840 kan Lumbyes 20-mands-orkester præsentere en koncert på Hotel d'Angleterre med musik af både Strauss d.æ., Lanner – og ikke mindst af Lumbye selv.

H.C. Lumbye er som så mange af sine samtidige kolleger uddannet til at spille på flere forskellige instrumenter – og han har sin violin i hånden, når han står foran sit nye orkester. Det Lumbyeske Selskab bliver helt fra begyndelsen en kæmpe succes; københavnernes nynnere, synger og skråler hans musik på gaden, og Lumbye er på rekordtid blevet den store popstjerne i dansk musikliv.

En af de mange københavnere, der har lagt mærke til den unge Lumbye og hans orkester, er Georg Carstensen – en rastløs idémand, som med ufattelig energi hele tiden har nye planer på tegnebrættet. Som redaktør af tidsskriftet Figaro inviterer Carstensen blandt andet til fester med musik i Kongens Have, og her er Lumbye det oplagte valg som musikalsk trækplaster. Snart har



Edvard Lehmann (1815–1892) painted this snapshot from a ball in an affluent home in Copenhagen in 1853. The orchestra consisted of a flute, clarinet, two violins, cello and trumpet.

Carstensen også planer om en permanent forlystelseshave i stil med dem, han har set i udlandet.

#### Levende musik og kulørte lamper

Den 15. august 1843 står Georg Carstensen ved indgangen til Kjøbenhavns Sommer-Tivoli og Vauxhall med fine, hvide handsker og giver hånd til samtlige 3.000 gæster på den første åbningsdag. Navnet på etablissementet er rent tyveri: Vauxhall er en engelsk forlystelseshave med den særdeles populære kombination af levende musik, dans, servering, optræden og stemningsfuld belysning om aftenen, og Tivoli er navnet på indtil flere lignende etablissementer i Paris, Berlin og Hamburg – opkaldt efter en lille by udenfor Rom.

Carstensen får kongeligt privilegium for fem år til at drive en forlystelseshave i København – og Tivolis største attraktion er helt fra den første åbningsdag musikken, som er fordelt ud i hele haven. På karruselbanen spiller for eksempel seks blæsere; banen har et lille lokomotiv, der kører rundt i ring med 15 små vogne efter sig. Toget bliver trukket af en hest, der går i ring under det høje gulv til for-

lystelsen. I midten er der placeret en sekskantet platform til de seks musikere – sikkert messingblæsere – som spiller til hver eneste tur mellem kl. 16 og 23.

H.C. Lumbye og hans orkester er den store attraktion ved aftenkoncerterne i koncertsalen mellem kl. 19 og 23; besætningen er nu på 22 mand; 12 blæsere (to fløjter, en obo, to klarinetter, en fagot, to horn, to trompeter, basun og tuba) samt sandsynligvis tre førstevioliner, to andenvioliner, to bratscher, en cello, en kontrabas og en slagtpøjs-spiller. Concertsalen har hele to tribuner i hver sin ende af det aflange rum. I den ene ende spiller Lumbyes orkester med strygere, blæsere og slagtpøj – og i den anden leder Henrik Braunstein sit 17 mand store harmoniorkester udelukkende med blæsere og slagtpøj. De to orkestre afløser hinanden, så der ikke opstår lange pauser.

#### Et trækplaster

Lumbyes koncertsal er på 240 kvadratmeter – ikke overvældende for os i dag, men en enorm sal i 1840'ernes København. Den er, som mange af de øvrige bygninger i Tivoli, hurtigt flikket sammen

af et groft træskelet med bræddevægge. Taget er også af brædder beklædt med lærred, og så snart regnen bliver voldsom nok, vælter den ned i salen, så koncerterne må afbrydes. Forsiden af bygningen er helt åben, så man kan høre musikken næsten lige så godt, når man står udenfor – eller blot går forbi på turen rundt i Tivoli. Indenfor kan man sidde ved små borde og spise en kage med et glas vin til, mens man vugger med til musikken.

Publikum kan ikke få nok. Mange af Lumbyes numre er så populære, at publikum råber på gentagelse efter gentagelse. *Da capo*-feberen raser, og koncerterne bliver efterhånden længere og længere. I 1845 indser direktionen, at det ikke er nok at henstille til publikums gode smag og opdragelse – nu bliver det simpelthen forbudt at gentage de programsatte numre. Der er intet, der tyder på, at forbuddet bliver håndhævet, og snart er alt tilbage ved det gamle.

H.C. Lumbye bliver snart en berømt også i udlandet – især efter en succesfuld turné til både Paris, Wien og Berlin i vinteren 1844-45, hvor Lumbye får stor succes foran lokale orkestre i de store byer. I Paris får Lumbye ros af

selveste Hector Berlioz, og i Wien møder Lumbye sit store forbillede, Johann Strauss d.æ., som også kun har lovord til overs for sin danske kollega. Succesen er hjemme, og rygtet løber hurtigere, end Lumbye selv kan nå at rejse; da han ankommer til Berlin, har han ikke svært ved at få engagement i Joseph Krolls vinterhave – et indendørs Tivoli nær Brandenburger Tor, åbnet i februar 1844. Her er plads til hele 6.000 tilhørere, og orkestret er på ikke færre end 60 musikere. Igen møder Lumbye et begejstret publikum, og han rejser hjem med ny selvtillid og inspiration.

#### På kontrakt

Lumbye får også efterhånden flere musikere i sit eget orkester i Tivoli; ved sæsonåbningen i 1846 er det blevet udvidet til 33 musikere – fire førstevioliner, to andenvioliner, to bratscher, to celloer, to kontrabasser, to fløjter, to oboer, to klarinetter, to fagotter, fire horn, to trompeter, en kornet, tre basuner, en tuba og to slagtpøjsspillere. Til gengæld er harmoniorkestret fjernet fra koncertsalen; de fleste kommer alligevel udelukkende for at høre og se H.C. Lumbye og hans orkester.



En uge inden åbningsdagen har Lumbye underskrevet den nye sæsons kontrakt med Tivoli. Den forpligter ham til at levere de 33 musikere hver aften sæsonen igennem. Han og orkestret skal udføre 15 numre pr. aften fordelt på tre afdelinger, og hver aften koster Tivoli 45 rigsbankdaler og 3 mark. Ved særlig festlige lejligheder øges antallet af numre til 20 fordelt på fire afdelinger mod et tillæg på 4 mark til hver musiker.

Hver lørdag udbetaler direktionen 318 rigsbankdaler og 3 mark til Lumbye til videre fordeling i orkestret. Det vil sige – hvis man må aflyse på grund af dårligt vejr, er der ingen penge til musikere for den aften. Og der bliver holdt skarpt øje med, at direktionen får, hvad den betaler for; hver aften tæller en kontrollør musikere på scenen og fratækker 8 mark, hvis en musiker er udeblevet. Det sker, at man i nødstilfælde skynder sig at finde en tilfældig person, der kan stå med en kontrabas eller sidde med en trompet uden at spille en tone. Lumbye selv får 600 rigsbankdaler for hele sæsonen. Dermed er han lønnet på linje med Tivolis bogholder.

Der bliver drukket tæt i koncertsalen, ikke blot blandt publikum, men også i

orkestret; både under prøverne og i løbet af aftenkoncerterne. Som i stort set alle andre arbejdsmæssige sammenhænge i 1800-tallet er alkohol også en uundværlig følgesvend for musikere i Tivoli. Mange af dem mødes i de længere pauser hos Madam Meyer i restaurationen ved Pantomimeteatret, hvor de køber rigeligt ind til "funktionærpriser", som det hedder. Når Tivoli lukker, går en del af dem direkte videre til deres faste natværtshus i Kattesundet. Det hårde liv tærer på Lumbyes helbred, men alligevel står han foran sit orkester; om sommeren i Tivoli og om vinteren på turnéer i provinsen og på blandt andet Folketeatret og i Casino, helt frem til 1872. Han dør kun to år senere, 64 år gammel, men efterlader sig et helt enestående aftryk i det danske musikliv.

### Et frisk bud

I dag er vi vant til at høre *Champagne-galoppen* og Lumbyes øvrige værker spillet af moderne symfoniorkestre på 60 musikere eller endnu flere. Alle danske orkestermusikere kender galoppen med de springende champagnepropper, som stadig i dag er et af de mest brugte ekstranumre, når det skal være ekstra fest-

ligt ved for eksempel en nytårskoncert. Men hvordan lød musikken på Lumbyes egen tid?

Lars Ulrik Mortensen og musikere i Concerto Copenhagen – håndplukkede specialister fra hele Europa – arbejdede i mange måneder med nodematerialet og med at finde instrumenter, som Lumbye og hans musikere ville have genkendt som dem, man brugte i 1840'ernes København, enten på Det Kongelige Teater, som rådede over byens eneste fastansatte orkestre med symfonisk besætning, eller i byens militærorkestre. Resultatet på denne indspilning er et bud på lyden af dansk popmusik fra 1840'erne – så tæt, som vi kan komme den i dag. En lyd, som ingen har hørt i langt over 150 år.

### 1 Lumbye: Champagne Galop, op. 14 (1845)

Helt uden konkurrence Lumbyes mest spillede værk, komponeret til fejringen af Tivolis toårsfødselsdag den 15. august 1845. Uropførelsen måtte imidlertid udsættes på grund af regnvej; lærredstaget i Tivolis første koncertsal betød, at man simpelthen ikke kunne gennemføre koncerter, når regnen blev kraftig nok.

*Champagnegaloppen* fik i stedet sin første opførelse den 22. august – og blev med det samme en kæmpe succes, ikke mindst på grund af den indlagte effekt; vi ved ikke, om Lumbyes musikere brugte rigtige champagneflasker eller noget, der ligner den cykelpumpebaserede opfindelse, som bruges i dag.

### 2 Lumbye: Andante cantabile e Tarantella (1843)

I juli 1843 får Lumbye og hans orkester lov til at spille på selveste Det Kongelige Teater – Det Kongelige Kapel er jo på sommerferie – ved en solokonzert med den berømte svenske operasangerinde Henriette Nissen. Lumbye komponerer et "musikalsk divertissement" med den italienske titel *Andante cantabile e Tarantella* til lejligheden. Efter koncerten får Henriette Nissen et brillantbesat arm-bånd af dronningen foruden sit honorar. Hvad Lumbye og hans orkester får for ulejligheden, ved vi ikke.

### 3 Lanner: Die Mozartisten, Walzer, op. 196 (1842)

Genkendelsens glæde var noget, både Lumbye og hans forbilleder benyttede

sig af. En afdeling i en Lumbye-koncert i 1840'erne begynder næsten altid med en populær operaouverture – og der dukker også ofte kendte operatoner op andre steder i programmet. I Joseph Lanners vals med titlen *Die Mozartisten* benytter komponisten sig af kendte temaer fra både *Don Juan* og *Tryllefløjten* – bearbejdet i valsetakt. Lanner skriver selv på titelbladet, at det er en "vals efter Mozart'ske melodier, ikke til at danse til – men derimod tilegnet ynderne af den uddødelige mester".

#### 4 Strauss d.æ.: *Champagner-Walzer*, op. 14 (1828)

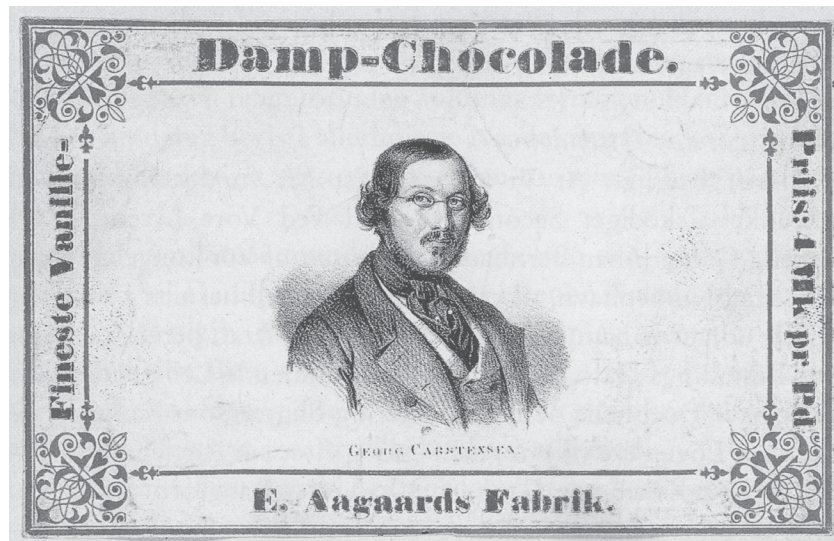
Den ældre Johann Strauss er Lumbyes helt store forbillede – og den danske musiker opnår endda at få mesterens anerkendelse; bestemt ikke en selvfølge for en musiker fra et lille land i det høje nord. Da Lumbye i 1845 gæstedirigerer orkestret på Theater in der Leopoldstadt i Wien, sidder Johann Strauss d.æ. og musikere fra hans orkester klar i salen. De regner med at skulle buhe og pifte ad konkurrenten fra Danmark – men efter at have hørt Lumbyes *Vemodsvals* ser alle, at Strauss d.æ. klapper begejstret.

#### 5 Lumbye: *Ekko fra de gamle guder på Tivolioøen*, galop (1844)

H.C. Lumbye sætter helt fra begyndelsen Tivolis mange attraktioner i musik – små reklamestykker for både skydebane, restauranter, keglebane og meget andet. I 1844 skriver Lumbye en galop, som skal sætte skub i billetsalget til den ø, der på det tidspunkt ligger ude i Tivolis sø. Her er der sangerindepavillon med rigelig udsækning, og Lumbyes fantasifulde bidrag til omsætningen er en galop, hvor vi både møder vi sangens og vinens guder omringet af gratier og musen – der bliver åbnet champagneflasker og skålet undervejs, og selv smedeguden Vulkan er med og hamrer på sin ambolt, inden uvejret bryder løs til sidst.

#### 6 Lumbye: *Sølvbryllupsvals* (1840)

Kong Christian 8. og dronning Caroline Amalie har sølvbryllup i 1840. Det markerer H.C. Lumbye – som livet igennem var meget opmærksom på kongehusets medlemmer og begivenheder – en uge efter selve begivenheden med en sølvbryllupsvals. Den bliver uropført ved en koncert på Hotel d'Angleterre den 28. maj, og undervejs kan tilhørerne blandt andet glæde sig over de



Georg Carstensen was a celebrity in Copenhagen in the years following the opening of Tivoli: if you bought vanilla chocolate from E. Aagaard's steam chocolate factory, you could be lucky enough to find a card with Carstensen's portrait in the package.

velkendte toner fra *Kong Christian stod ved højen mast*. Syv måneder senere bliver valsen udgivet for klaver sammen med yderligere to af Lumbyes tidlige kompositioner under titlen *Festdanse*.

#### 7 Lumbye: *Bellmans fest på Djurgården* (1844)

I 1840'erne begynder danske og svenske studenter at sværme for idéen om en forenet region eller måske endda et



On the occasion of his and Tivoli's 25th anniversary in 1868, H.C. Lumbye was photographed proudly displaying his decorations. Positioned on the left side were the Silver Cross of the Order of Dannebrog, and right next to it was the Vasa Order, which Lumbye had received in Stockholm in 1860.

direkte rigsfællesskab mellem de skandinaviske lande. De årlige studentermøder betyder også udveksling af sange fra begge sider af Øresund. Lumbye samler i august 1844 otte af Carl Michael Bellmans ufatteligt populære *Fredmans epistler* (nr. 50, 2, 9, 13, 25, 28, 30 og 82) til en suite, som han uropfører i koncertsalen i Tivoli for at markere den fest, som det svenske Bellman-selskab hvert år afholder på øen Djurgården i Stockholm.

#### 8 Lumbye: Figaro Vals (1841)

I 1841 er Georg Carstensen blandt meget andet redaktør af tidsskriftet *Figaro*, hvor man både kan læse sidste nyt om fransk mode og følge de nervepirrende føljetoner over flere numre. Som en ekstra attraktion for bladets abonnenter får Carstensen idéen til at arrangere særlige fester, hvor bladets abonnenter har gratis adgang – det hele handler selvfølgelig om at maksimere oplagstallet. Carstensen får lov til at låne og afspærre hele Kongens Have til formålet, og musikken er selvfølgelig med Det Lumbyeske Selskab. Kapelmesteren komponerer endda en *Figaro Vals* til

*Figaro*-festen, hvor han fikst sender en musikalsk hilsen til Rossinis *Figaro* fra *Barbereren i Sevilla*.

#### 9 Lumbye: Tivoli Bazaar Tsching-Tsching Polka (1843)

Allerede i den første korte sæson i Tivoli på kun syv uger i 1843 skriver Lumbye galopper til både rutschebanen, gondolen, teatret, cirkusset, salonen, skydebanen og karruselbanen, og han komponerer også en reklame for en af butikkerne i Tivolis basarbygning. I basarens 20 butikker kan man købe både snaps, chokolade, cigarer, blomster og frugt, handsker, konkylier forarbejdet af franske galejslaver – eller klavernoderne til Lumbyes seneste hit. Og i den kinesiske butik i basaren kan man købe eksotiske ting og drømme sig ud til steder, næsten ingen danskere har nogen mulighed for nogensinde selv at få at se. Tittlen på Lumbyes reklamegalop skal lede tankerne hen på datidens opfattelse af Kina.





Concerto Copenhagen and Lars Ulrik Mortensen in the midst of a rehearsal, refining the Lumbye programme.





Robert Farley, Christopher Pigram, Howard Rowntree playing on their clock spring rotary valve trumpets.

I mere end 30 år har **Concerto Copenhagen** udforsket og opført musik fra barokken, wienerklassicismen og den tidlige romantik med en historisk bevidsthed og en kompromisløs tilgang. I dag er Concerto Copenhagen anerkendt som et internationalt fyrtårn inden for sit felt, og under Lars Ulrik Mortensens ledelse forener orkestret en metodisk tilgang til det historiske materiale med kunstnerisk originalitet og en konstant fornyelse i opførelse og formidling. Dette sikrer, at musikken får nyt liv og forbliver relevant og engagerende for det moderne publikum.

Musikerne i Concerto Copenhagen tilhører den internationale elite af barokmusikere. Deres dedikation og loyale engagement i orkestret er blevet opbygget gennem mange års udvikling af kunstnerisk kvalitet.

Siden de første koncerter i 1991 har Concerto Copenhagen udgivet adskillige internationalt anerkendte album og medvirket i hundredvis af koncerter, dusinvis af operaproduktioner samt indspillet filmmusik og videoer. Orkestret har turneret i koncertsale, operahuse og festivaler over hele verden. Med et

repertoire, der kombinerer velkendte europæiske kompositioner med mindre kendte værker af skandinavisk oprindelse og nutidig musik, fejrede orkestret sit 30-års-jubilæum i 2021. Som anerkendelse af deres enestående kunstneriske bidrag blev Lars Ulrik Mortensen og Concerto Copenhagen tildelt titlen som årets DR P2 Kunstner i 2022.

**Lars Ulrik Mortensen** har været aktiv som dirigent i 25 år, og i snart 20 år har han arbejdet eksklusivt med periodeinstrumenter og original opførelsespraksis. Han har turneret i det meste af verden og spillet med nogle af de mest fremtrædende internationale tidlige musikensembler, blandt andre Holland Baroque Society, Irish Baroque Orchestra, Nederlandse Bachvereniging og Collegium 1704. Han har medvirket på en lang række ikoniske indspilninger udgivet på blandt andre DGG-Archiv, ECM, EMI, Naxos og CPO.

I de tidlige år studerede Lars Ulrik Mortensen på Det Kongelige Danske Musikkonservatorium og herefter hos Trevor Pinnock i London. Mellem 1996 og 1999 var han professor i cembalo og opførelsespraksis på Hochschule für Musik i



Lars Ulrik Mortensen

München, og han underviser fortsat på prestigefyldte institutioner overalt i verden, blandt andre Mozarteum Salzburg, Sibelius-akademiet i Helsinki og Juilliard School of Music i New York.

I 2007 modtog Lars Ulrik Mortensen Danmarks mest prestigefyldte musikpris, Léonie Sonnings Musikpris, og siden har han fortsat videreudviklet og forfinet sit kunstneriske virke.

Lars Ulrik Mortensen har været kunstnerisk leder af Concerto Copenhagen siden 1999 og er i dag indbegrebet af Concerto Copenhagens kunstneriske, kreative og kulturelle identitet.

## Oversigt over de anvendte blæse- og slagtøjsinstrumenter

### Blæseinstrumenter

Katy Bircher, fløjte: kopi af Tutz efter Heinrich Grenser, Dresden ca. 1790

Lina León, piccolofløjte: Bonneville, Paris ca. 1870 (Böhm-system); Margueritat 5-klapper (simpelt system); fløjte: kopi af Tutz efter Heinrich Grenser, Dresden ca. 1790

Antoine Torunczyk, obo: kopi af Ponceele efter Floth, 10-klapper

Ernst Schlader: klarinet i E, sandsynligvis Østrig ca. 1820; klarinet i F, kopi af Tutz efter wienerinstrument fra 1. halvdel af 1800-tallet; klarinet i Es, anonym, Dresden ca. 1810; klarinet i C, kopi af Tutz efter Grenser, Dresden ca. 1810; klarinet i B, kopi af Guérout efter Rorarius, Wien ca. 1815; klarinet i A, kopi af Tutz efter Grenser, Dresden ca. 1810

Markus Springer: klarinet i Es, Hess, München ca. 1830; klarinet i C, kopi af Tutz efter Grenser, Dresden ca. 1810; klarinet i Bb, kopi af Gueroult efter Merklein, Wien 1812; klarinet i A af Tutz efter Tauber, Wien 1820

Lisa Goldberg, fagot: kopi af Grenser, begyndelsen af 1800-tallet

Robert Farley: ventiltrompet i Bb, kopi af Egger efter instrument fra ca. 1860

Christopher Pigram: ventiltrompet i Bb, Ackerman & Lesser, Dresden ca. 1900

Howard Rowntree: ventiltrompet i Bb, Hoffman & Sasse, 2. halvdel af 1800-tallet

Gustav Melander: ventiltrompet i Bb, Heckel ca. 1870

Gavin Edwards: naturhorn af Paxman, London, færdiggjort i 1996 af N. Perry og L. Woodhead efter bøhmisk forbillede ca. 1750, påsat original bøhmisk ventilstktion fra ca. 1850

Richard Bayliss: ventilhorn wienertype, Otto Schmidt 1891

Adrian France: ventiltrombone i Bb, Friedrich Zankl, 2. halvdel af 1800-tallet; trombone i Bb, F og Eb, Karl Ernst Mönnich, Erlsbach ca. 1880

### Slagtøjsinstrumenter

Jakob Weber: stortromme med bækken, "Rossinitrommen" fra Det Kongelige Teater (hvor den har befundet sig i flere hundrede år); træspil; champagneknald, kopi efter Tivolis gamle "knald" fra Lumbyes tid, der tilhørte Promenadeorkestret; fugle; ambolt; glas; triangel; tordenplade; kukkuk; kastagnetter

Patrick Raab: Hoffman-pauker (tidlige pedalpauker), ca. 1870; tambourin; rumstérstang; cymbaler

Søren Rønlov: lilletromme, I.K. Gottfried, 2. halvdel af 1800-tallet (tilhører Livgardens Historiske Samling); stortromme med bækken

Marcus Wall: triangel; klokkespil; gong (tilhører Livgardens Musikkorps)

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DDD

Recorded at Dronningesalen, Den Sorte Diamant (The Black Diamond), Copenhagen, on 13–16 November 2022

Recording producer: Preben Iwan

Engineering, editing, mixing and mastering: Preben Iwan

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Concerto Copenhagen, [www.coco.dk](http://www.coco.dk)

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## CONCERTO

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