

CONCERTO COPENHAGEN // Projects 2027/2028

16 - 17 & 22 - 24 November 2027

FROM DARKNESS TO LIGHT

With Marlene Metzger, Soprano // Margarita Maria Sala, Alto // Daniel Johannsen, Tenor // Stephen MacLeod, Bass // Lars Ulrik Mortensen, musical direction

For this special programme, Concerto Copenhagen under the direction of Lars Ulrik Mortensen joins forces with the NDR Vokalensemble to present a pairing of two works rarely heard together: Mozart's Requiem and *Das Halleluja der Schöpfung* by the Danish composer Friedrich Ludwig Æmilius Kunzen. Kunzen's oratorio, premiered in Lübeck in 1797, is among the most striking - yet today largely forgotten - sacred works of North German Classicism. In dialogue with Mozart's unfinished testament, a richly layered musical encounter unfolds, tracing an arc from darkness to light - from existential threat and inner turmoil towards consolation, clarity and hope. In their expressive power and dramatic design, the two works resonate with one another in a striking and deeply compelling way.

W. A. Mozart: Requiem in D minor, KV 626 (Levin, 1791)

F. L. Æ. Kunzen: *Das Halleluja der Schöpfung* (1797)

Ensemble: 4 soloists, 28 singers, 37 musicians

08 - 16 June 2028

PEER GYNT

With Regula Mühlemann, Soprano // Anna Lucia Richter, Mezzosoprano // Johannes Kammler, Tenor // Collegium Vocale Gent // Philippe Herreweghe, musical direction

Two internationally leading ensembles in historically informed performance practice come together for the first time in this repertoire, opening a new, stylistically reflective interpretation of a central work of Nordic music history: *Peer Gynt*. Instead of late-Romantic opulence, a transparent and finely differentiated sound world emerges, in which Grieg's orchestration comes to the fore with striking clarity. The Nordic character of this music becomes more pronounced - the cool vastness of "Morning Mood," the painful intimacy of "Åse's Death," as well as the sharply contoured, almost grotesque moments of the troll scenes. The folkloristic elements gain distinct profile: dance-like impulses, modal inflections, and angular rhythms become vividly and tangibly audible. By performing the complete incidental music, the project creates a dramaturgically cohesive evening that reveals Grieg as a subtle and sensitive composer for the theatre.

E. Grieg: *Peer Gynt*, Incidental Music to Henrik Ibsen's Drama, op. 23

Ensemble: 3 soloists, 32 singers, ca. 35 musicians

20 June - 20 July 2028

KALEIDOSCOPE

With Kammerballetten // Emmanuel Frankenberg, musical direction // Sebastian Kloborg; Tobias Praetorius; Paul Lightfoot, choreography // Frederik Skålerud Hougs, lighting design

Kammerballetten and Concerto Copenhagen present *Kaleidoscope* - a new full-evening performance in which baroque sound and contemporary ballet merge into an intense and sensuous experience.

The award-winning choreographers Sebastian Kloborg and Tobias Praetorius create works for the rich and colourful sound world of baroque music, performed by Concerto Copenhagen. Music becomes movement, and movement becomes music. Drawing on works by Georg Muffat, H.I.F. Biber, Antonio Vivaldi and Claudio Monteverdi, Kloborg and Praetorius explore how the forms, contrasts and emotional depth of the baroque can be translated into contemporary movement.

Each choreographer creates an independent work. Together with Concerto Copenhagen, they reveal new layers within the music—depth, detail and dramatic expression shaped by the energy and presence of dance.

Part 1: LIVE ON TAPE

Sebastian Kloborg, choreography (2026)

A. Vivaldi: Concerto for Strings in D minor "Madrigalesco", RV 129 - I Adagio

A. Vivaldi: Concerto for Strings in D minor, RV 128 - II Largo

A. Vivaldi: "Sovente il sole" from *Andromeda liberata*, RV Anh.117

Hildur Guðnadóttir: Minor C Variation

A. Vivaldi: Nisi Dominus, RV 608 - IV "Cum dederit"

Meredi: Double Sky

A. Vivaldi: Sinfonia "Al Santo Sepolcro" in B minor, RV 169 - I Adagio molto

Alfred Deller: "Hey ho, the wind and the rain"

Duration: tbc (approx. 30 minutes)

- intermission -

Part 2: SELF PORTRAIT

Paul Lightfoot, choreography (2021) // Alexander McKenzie, music (piano, violin, cello)

Duration: 21 minutes

Duration: approx. 30 minutes

- intermission -

Part 3: (untitled)

Tobias Praetorius, choreography (2026)

G. Muffat: Sonata II - I Grave, II Allegro, III Grave, IV Forte, V Aria, VI Grave

H.I.F. Biber: Mensa sonora, Pars VI, C74

G. Muffat: Sonata II - VII Sarabande, VIII Grave, IX Borea / Suite No. 8 "Indissolubilis Amicitia" - II "Un Fantome"

Duration: approx. 30 minutes

Ensemble: 3 soloists, 32 singers, ca. 35 musicians

Dates upon request

FREEZING ITALIANS IN STOCKHOLM

With Ann Hallenberg, Mezzosoprano // Lars Ulrik Mortensen, musical direction

This concert program sheds light on a little-known chapter of Stockholm's musical history: the introduction of opera seria in the mid-18th century. All arias - in Italian - were written by composers and singers closely connected to the Swedish court. The earliest contribution comes from Fortunio Chelleri, Kapellmeister in Stockholm from 1732 to 1734. The main focus, however, is on the years 1749 to around 1760, when Italian opera was

established in Stockholm through touring companies such as that of Pietro Mingotti. These ensembles brought revivals, pasticcis, and new works to the stage - featuring outstanding artists such as the castrato Domenico Scogli and the soprano Marianna Galeotti. Many of the arias included in the program were once performed in Stockholm but are rarely heard today, some even for the first time in modern times. The project offers a fascinating insight into Stockholm's role as a northern center of Italian opera culture.

Fortunio Chelleri: *Astri aversi* (aria, ms. used in Stockholm)
Fortunio Chelleri: *Ah, che quella tortorella* (aria, ms. used in Stockholm)
Christoph Willibald Gluck: *La Contesa de' Numi* (Copenhagen 1749)
Paolo Scalabrini: *Artaserse* (Copenhagen 1752)
Francesco Uttini: *Il re pastore* (Stockholm 1755)
Francesco Uttini: *La Passione* (Stockholm 1775)
Giuseppe Sarti: *Ciro riconosciuto* (Copenhagen 1754)
Giuseppe Sarti: *Anagilda* (Copenhagen 1758)

Ensemble: ca. 20 musicians

Dates upon request

SIX NEW BRANDENBURG CONCERTOS

With Antoine Torunczyk, Oboe // Lars Ulrik Mortensen, musical direction

J.S. Bach's six organ trio sonatas are among his most imaginative and appealing works. In close collaboration with oboist Antoine Torunczyk, the musicians of Concerto Copenhagen and artistic director Lars Ulrik Mortensen have transformed them into a new orchestral cycle of "Brandenburg Concertos." Inspired by Bach's own practice of adapting and reworking his music, six concertos with varied instrumentation have emerged - featuring flute, recorder, oboe d'amore, oboe da caccia, viola d'amore, natural horn, violoncello da spalla, bassoon, and more. The result is music that is colorful, transparent, and radiant, sounding both familiar and new: unmistakably Bach - yet like nothing heard before.

Johann Sebastian Bach: *Concerto VII* (after trio-sonata no. 1, BWV 525)
Johann Sebastian Bach: *Concerto IX* (after trio-sonata no 3, BWV 527)
Johann Sebastian Bach: *Concerto XII* (after trio-sonata no. 6, BWV 530)
Johann Sebastian Bach: *Concerto X* (after trio-sonata no 4, BWV 528)
Johann Sebastian Bach: *Concerto VIII* (after trio-sonata no. 2, BWV 526)
Johann Sebastian Bach: *Concerto XI* (after trio-sonata no 5, BWV 529)

Ensemble: 12 musicians

Dates upon request

QUEEN KRISTINA

With Lars Ulrik Mortensen, musical direction

The concert traces the fascinating life journey of Swedish Queen Christina (1626-1689) from Stockholm to Innsbruck and finally to Rome. There she encountered composers such as Stradella, Scarlatti, and Corelli, and founded the Academy of Arcadia, which held a clear view of art: it should reach its audience directly and effectively. Accordingly, the program features music from Christina's Roman period - works of the Italian Baroque that remain among the most innovative and expressive of their era.

Andreas Düben: *Suite from Uppsala*
William Young: *Sonata XI for 4 violins and continuo*
Alessandro Stradella: *Sinfonia in D Major "A concertino e concerto grosso distinti"*
Bernardo Pasquini: *Partite Diverse di Folia*
Arcangelo Corelli: *Triosonata op. 1, no. 9 in G Major*
Bernardo Pasquini: *Sinfonia in C Major from "I fatti di Mosè nel deserto"*
Arcangelo Scarlatti: *Ouverture from "Gli equivoci nel sembiante"*

Carlo Gesualdo: "Moro, lasso" from Sesto libro di Madrigali
Johann Hieronymus Kapsberger: Toccata no 1 for solo lute
Carlo Gesualdo: "Beltà, poi che t'assenti" from Sesto libro di Madrigali
Alessandro Stradella: Sinfonia 11 for 2 violins and cello
Arcangelo Corelli: Concerto grosso op. 6, no. 1 in D Major

Ensemble: 15 musicians

Kontakt:

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