

CD 1

Sonata No. 3 in A, Op. 69 for piano and cello

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| 1. Allegro ma non tanto | 13:32 |
| 2. Scherzo. Allegro molto | 5:34 |
| 3. Adagio cantabile - Allegro vivace | 9:08 |

Sonata No. 2 in G minor, No. 2 Op. 5 for piano and cello

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| 4. Adagio sostenuto ed espressivo - Allegro molto più tosto presto | 13:37 |
| 5. Rondo. Allegro | 8:46 |

Sonata No. 1 in F, No. 1 Op. 5 for piano and cello

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| 6. Adagio sostenuto - Allegro | 13:41 |
| 7. Rondo. Allegro vivace | 6:48 |

CD 2

1. 7 Variations on "Bei Männern welche Liebe fühlen"

from Mozart's "Zauberflöte" WoO 46 for piano and cello

Sonata No. 5 in D, No. 2 Op. 102 for piano and cello

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| 2. Allegro con brio | 6:38 |
| 3. Adagio con molto sentimento d'affetto | 9:01 |
| 4. Allegro - Allegro fugato | 4:44 |

5. 12 Variations on "Ein Mädchen oder Weibchen"

from Mozart's "Zauberflöte" Op. 66 for piano and cello

Sonata No. 4 in C, No. 1 Op. 102 for piano and cello

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| 6. Adagio - Allegro vivace | 7:51 |
| 7. Adagio - Tempo d'andante - Allegro vivace | 7:33 |

8. 12 Variations on "See the conquering hero comes"

from Handel's "Judas Maccabaeus" WoO 45 for piano and cello

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BEETHOVEN

Works for piano and cello

TOKE MØLDRUP *cello*
YARON KOHLBERG *piano*

It all started with Beethoven. At a rehearsal for the final of the 2007 Tivoli International Piano Competition I met pianist Yaron Kohlberg for the first time. We quickly got talking and he asked me to make “funny faces” at him during the performance of Beethoven’s Emperor Concerto (from my principal cello chair in the Tivoli Copenhagen Phil), in order to “keep him off competition stress”, as he put it. And that’s what I did. He played with tremendous energy, while at the same time managing to return a silly grin or similar. We decided to play through some repertoire during the next few days and quickly formed a friendship as well as a musical partnership, both of which seemed to constantly develop, especially around our great mutual inspiration, L. v. Beethoven.

Beethoven’s works for piano and cello are among the most loved and performed works in the cello literature. The titles of the first editions, however, designate the cello as an “accompaniment” to the piano, and Atarias edition of the two sonatas Op. 5 specifies “Violoncelle obligé”, meaning that according to the publisher the work can be played with or without a cello!

At this point in history, the cello was far less popular than the piano, and the titles were undoubtedly chosen to increase sales. In addition, it seems there were fewer prominent cellists in Beethoven’s time than today – not many cellists were able to play the instrument such as the Duport brothers, Ferdinand Ries or Joseph Linke, whom the sonatas were written for.





Personally, though, I have no problem accepting the piano as the more important partner in these works. In our day, self-promotion seems to be all the rage. When tired of featuring yourself on social media it can be absolutely wonderful to sink down into the world of Beethoven's music, such as the works for piano and cello, where being number two is a virtue, although this particular role involves plenty of detours into the spotlight so to speak.

Beethoven's music has been absolutely crucial to me as a musician. I have been listening to it, reading and thinking about it, practicing and performing within this complex musical universe for over 20 years, but I am still sure of only one thing: Beethoven is timeless. Ever surprising and refreshing, infinitely durable. One of the signature movements on this CD is the scherzo from the third sonata in A major. Three repetitions of the same thematic substance in A minor and A major, a brief coda and ... game over. A perfect discourse that by means of two colors gives us an example of the eternal repetition of human existence: contrasting adversity and joy then a brief farewell. In Yaron Kohlberg's words – perhaps a more upbeat description – you could also call it hard rock!

Toke Møldrup, February, 2020

TOKE MØLDRUP

Acclaimed as "a star" (NY Times), "tomorrow's man" and even "a knight templar" (Politiken), Danish cellist Toke Møldrup has performed in major halls across four continents during the past two decades. Møldrup's concerts, social media presence and his typically experimental and reflected approach to classical music captivate existing audiences while engaging new listeners.

With an equal focus on the classical and contemporary repertoire, his discography includes J.S. Bach's cello suites as well as the cello works by Geoffrey Gordon.

Due to his busy concert schedule, his extensive teaching position at the Royal Danish Academy of Music as well as his artistic directorship at the Svanekegaarden International Cello Masterclass, Møldrup has recently resigned from his position as principal cellist with the Copenhagen Philharmonic Orchestra.

Important influences on his artistic development include cellists Valter Dešpalj, Hans Jensen, Ralph Kirschbaum, Yo-Yo Ma, Harro Ruijsenaars and Morten Zeuthen as well as The Alban Berg Quartet under whose mentorship he studied as a member of the Paizo Quartet.

Møldrup's many national and international prizes include Queen Ingrid's Honorary Award as well as Augustinus Fonden's Anniversary Grant.

He plays a David Tecchler cello (Rome, 1697) courtesy of Augustinus Fonden.

YARON KOHLBERG,

born in Jerusalem, is among today's top Israeli pianists.

In 2018 he became president of the Cleveland International Piano Competition, in which he was the silver medalist in 2007.

Kohlberg has played in major halls in forty countries across five continents and has won over ten international prizes in piano competitions. Kohlberg speaks six languages, including Mandarin Chinese. Some of his concerts combine classical music with new arrangements of popular and world music.

He has performed as soloist in venues such as Carnegie Hall in New York, the Kremlin in Moscow and the UN Hall in Geneva. He has also played at Israel's parliament (Knesset) and the residence of the Israeli president.

He has appeared as soloist with numerous orchestras around the globe, including the Cleveland Orchestra, and his performances have been broadcast on major TV stations in China, Korea and Japan.

Kohlberg regularly cooperates with top musicians such as Danish Cellist Toke Møldrup and pianist Bishara Haroni in the highly acclaimed Duo Amal. Kohlberg holds a graduate degree with distinction from the Buchmann-Mehta school of music at Tel Aviv University and has been a student of the late Luisa Yoffe as well as Eitan Globerson and Arie Vardi.

