
LAWO
CLASSICS
A LOVE
FOR TELEMANN
Chamber music & cantatas
ENSEMBLE C4

ENSEMBLE C4 | TELEMANN

With this release, Ensemble C4 presents its second CD, following Händel's *Neun Deutsche Arien* from 2024. Telemann's music has been a central part of our repertoire since we began in 2015, and can be regarded as a recurrent theme throughout our history. With an extensive library of works for small ensembles – including the songs from *Harmonischer Gottesdienst*, and the many trio sonatas – we have been able to find repertoire for most occasions and ensemble combinations. The galant style, and the freedom it affords the performer, have made Telemann a natural focal point in our work, and a constant source of chamber-musical exploration.

Both the intuitive and the deeper dimensions of Telemann's music have been central to the ensemble, and in many ways reflect how we work ourselves. With many years of concert experience, and a deep familiarity with one another as musicians, we are able to take on music at short notice and perform with a high degree of spontaneity and improvisation, while at other times working on more demanding repertoire that calls for greater individual preparation.

This recording offers the listener an insight into works that have accompanied us over many years, and that will continue to form part of future concert seasons – alongside new works by Telemann that we are still eager to explore. Taken as a whole, the recording represents music that has shaped the ensemble, and that continues to help define our direction moving forward.

Telemann:
The Musicians' Composer

The German composer Georg Philipp Telemann (1681–1767) was one of the most prolific composers who ever lived. Born in Magdeburg, he began studying the organ at the age of ten. He showed great musical talent and an interest in composition from an early age. He wrote his first opera when he was only twelve years old. He held positions in Leipzig, Sorau, Eisenach, and Frankfurt before, at the age of forty, being appointed cantor in Hamburg in 1721, where he remained until his death in 1767.

He played many instruments, and was regarded as one of the leading composers of his time, considered by many contemporaries to surpass J. S. Bach and G. F. Händel. He was also successful as a publisher, which helped bring his compositions to large parts of Europe during his own lifetime.

The sheer scale of his output could easily have led to repetition or reworking of his own material. Posterity has done him few favours in its assessment of his vast, and partly commercial, output. Yet Telemann shows an astonishing creative freshness. He explores new forms and affects with a lightness and curiosity that reflect an extraordinary artistic richness. When you work closely with his music, it becomes clear that Telemann rarely writes without care, precision and formal awareness, even when the music is not meant for major occasions.

Telemann is often called 'the musicians' composer'. His compositional style may appear simpler at first glance (compared to Bach), but genuinely invites and challenges the performer to draw on their creativity in shaping the music. His music draws the performer in as a co-creator. It opens up a space in which creativity, play and personal expression are not merely permitted, but essential. In the Baroque aesthetic world-view, composers and performers were closer than we often imagine today: music arose through active collaboration. Telemann's works are still some of the clearest examples of this.

Repertoire
– Music that interprets life

Telemann's small cantatas for the home and the church are miniature dramas, where biblical references and moral reflection are turned into a musical language that feels immediate, accessible and human. In the format of voice, obbligato instrument and continuo, he elevates everyday ethical dilemmas from the text into the expressive world of music. Even the short Mass (*Missa brevis*) demonstrates this distinctive talent: the text is brief and traditional, but Telemann gives the material new life through an inventive and vital musical treatment.

For Ensemble C4, the repertoire represents a productive duality: the music is immediately accessible to the listener, yet at the same time offers the performers scope for rich and detailed work. The broad interpretative space – and the trust in the performers built into the score – allows the music to be freely shaped and coloured according to personal taste and character.

The programme comprises three chamber works, each differing in form and instrumentation. The duo for recorder and violin (originally written for two transverse flutes) is broad in both form and expression. It is virtuoso writing that allows both instruments to shine, both individually and in close dialogue. The Trio Sonata for recorder, viola da gamba and continuo is a miniature concert in itself. There are also virtuosic parts for flute and viola da gamba; in fact, this is probably the most demanding viola da gamba part Telemann wrote. From the same collection, *Essercizii Musici*, also comes the trio sonata for violin (originally written for treble viola da gamba), flute, and basso continuo, where elegance and rhetoric are combined in a transparent, lively texture.

Music in the present, based on material from the past

Working with Telemann's music in the 21st century means inhabiting a living process between past and present. Ensemble C4 does not treat the repertoire as something to be restored to a lost original form, but as material to be reactivated in today's aesthetic and sensory reality. It is a creative process of negotiation – a dialogue with history. The goal is therefore not perfect historical reconstruction, but rather space for continuity and new readings. The score is not a set of instructions to be obeyed slavishly, but a starting point for musical negotiation.

In this way, the ensemble's work with Telemann reflects a living Baroque practice: traditions are sustained through interpretation, and authenticity emerges not from distance from the new, but from the interplay of knowledge, experience, personality and curiosity about sound. Telemann's music – with its clarity, emotional richness and wide interpretative space – invites performers to take an active role in this creative process. It makes us responsible, but also grants us freedom. And perhaps that is exactly why he is still known as 'the musicians' composer'.

GEORG PHILIPP TELEMANN
(1681–1767)

***Jauchzet, frohlocket! der Himmel ist offen*, TWV 1:953**
***Harmonischer Gottesdienst*, Cantata for the 2nd day of Christmas**

Arie
Jauchzet, frohlocket! der Himmel ist offen,
schauet, beseligte Frommen, empor!
Jesus, der euch zum Vergnügen in die Welt hinabgestiegen,
öffnet das verschloßne Tor
und erfüllt der Väter Hoffen.

Aria
Rejoice and be glad, for heaven is open,
lift your eyes, blessed believers!
Jesus, who came down to the world for your delight,
is opening the locked gate
and fulfilling the hopes of your forefathers.

Rezitativ
Gottlob steht mir der Himmel offen.
So mag die Welt durch Elend, Schmach und Pein mir immer eine Hölle sein.
Aus dieser Hölle kann ich noch Erlösung hoffen.
Dort lieget Stephanus, mit blut´gen Striemen rings umgeben,
der schloß voll Freudigkeit sein Leben,
was aber flößt ihm dies Vergnügen ein?
Er sahe mitten im Getümmel der Blutbegierigen vorher den offnen Himmel.
So ist´s kein Jammer, kein Verdruß ist hier in Mesechs Gründen zu finden,
daß dieser Trost ihn nicht noch übergehe, wie uns der Himmel offen stehe.
Ein Reisender, der in der Ferne den Ort, wohin er wünscht, bereits ins Auge faßt,
er träget seine Last, so schwer sie ist, alsdann gedoppelt gerne.
Schaut unser Glaubensauge nicht bereits die Stadt voll Glanz und Licht,
wohin wir zu gelangen streben? Ach ja, und dies versüßt uns die Beschwerlichkeit
der ganzen Reise dieser Zeit.
Doch kann ein Tropfen uns in solche Freude setzen,
wie wird das volle Meer uns dermaleinst ergötzen!

Recitative
Praise God! Heaven stands open to me.
May the world with its squalor, ignominy and pain always be a hell to me.
From this hell I can still hope for salvation.
There lies Stephen, covered in bloody welts,
rejoicing as he gives up his life,
but what has inspired such delight in him?
Amidst the bloodthirsty hordes he sees heaven standing open.
Thus there is no sorrow, there is no vexation to find here in Meshech's grounds,
for this comfort has not yet abandoned him: that heaven stands open to us.
A traveller who can already see in the distance the place he desires to go
gladly bears his burden, as heavy as it is, even if it should be doubled.
Do our faithful eyes not already see the city full of glory and light
that we strive to reach? Ah yes, and this sweetens the tribulations
throughout the journey of this time.
But if a single drop can bring us such joy,
how we will rejoice in the whole ocean in days to come!

Arie
Welche Pracht, beglücktes Auge, wartet dein in jener Zeit!
Was kein Auge sonst gesehen, siehst du in den Himmelshöhen,
Jesum in der Herrlichkeit

Aria
What splendour, oh happy eye, awaits you then!
Such as no eye has ever seen, you will see in the heights of heaven,
glory be to Jesus.

***Kein Vogel kann im weiten Fliegen,* TWV 1:994**
Harmonischer Gottesdienst
Cantata for the 10th Sunday after Trinity

Arie
Kein Vogel kann im weiten Fliegen
die Schwingen der steigenden Adler besiegen,
er hebe sich gleich noch so hoch empor.
Doch tuts dem Adler im Gesange
mit ihrer Gurgel reinem Klange
die kleinste Nachtigall zuvor.

Aria
No bird can outwing
the soaring eagle,
however high it strives to fly.
Yet in song the eagle
is outdone by the pure warbling
of the smallest nightingale.

Rezitativ
Kein Mensch darf den geringer schätzen,
der etwa ihm in einer Wissenschaft nicht beizusetzen;
was dem in einem Stücke fehlet,
ist ihm vielleicht an andern zugezählet.
Ein jeder suche nur die ihm von Gottes Händen
vertrauten Gaben
nicht lässig zu vergraben,
nicht unrechtmäßig anzuwenden.
Gott teilet sie zu aller Nutzen aus,
der fragt auch, wann er, eh mans meinet,
dereinst zur Rechenschaft erscheinet:
Wie hieltest du mit deinen Gütern haus?

Recitative
Let no man despise those
who know no more than him;
what knowledge they lack in one area
may be bountiful elsewhere.
Let each man strive only not to bury carelessly
nor to use wrongfully
the gifts entrusted to him by God's hands.
God shares them for the good of all,
and when he appears at the day of judgement,
sooner than we think, he will ask:
"How did you manage your endowment?"

Arie
Erwäge, sichrer Mensch, mit Beben,
dass Gott dereinst nach diesem Leben
zu jedermann: »Tu Rechnung« spricht.
Sonst wird dies Wort beim Fall der Erden
dir noch ein stärker Donner werden,
als der ihr ganzes Rund zerbricht

Aria
Consider, proud man, with trembling,
that after this life God will one day say to all,
"Account for your sins".
Or else at the fall of the Earth
this word will be to you like another great clap of thunder
as he shatters the whole orb.

Missa brevis, TWV 9:14
Kyrie eleison

Christe eleison

Kyrie eleison

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.

Laudamus te, Benedicimus te, Adoramus te, Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi suscipe deprecationem nostram.
Qui sedes ad dexteram patris miserere nostri.

Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu in gloria Dei Patris. Amen

Missa brevis, TWV 9:14
Lord, have mercy

Christ, have mercy

Lord, have mercy

Glory to God in the highest. And on earth peace to men of good will.

We praise you, we bless you, we worship you, we glorify you.

We give thanks to you for your great glory.
Lord God, heavenly King, God the Father almighty.
The only son of God, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
Who takes away the sins of the world, have mercy upon us.
Who takes away the sins of the world, receive our prayer.
Who sits at the right hand of the Father, have mercy upon us.

For you alone are holy.
You alone are the Lord.
You alone are the Most High, Jesus Christ.

With the Holy Spirit, in the glory of God the Father. Amen

ENSEMBLE C4

Ensemble C4 is a Norwegian baroque ensemble founded by the three musicians Caroline Eidsten Dahl (recorder), Daniel Sæther (counter-tenor) and Ingrid Økland (baroque violin). The repertoire includes both early music and new music, and the ensemble has developed several regular concert productions with which they have toured in the last years.

In recent years, the ensemble has increasingly received commissions and collaborated with major players in the Norwegian music scene. The ensemble has received funding from Arts Council Norway since 2015. They had their international concert debut in August 2024, with a tour to the Venice and Trentino regions in Italy. Since 2020, the ensemble has collaborated with the Norwegian composer Knut Vaage, and has premiered several of his works for countertenor and baroque ensemble.

Ensemble C4, with its extensive concert experience and skilful interplay between the musicians, has developed a playful and virtuoso style. In January 2024, the ensemble's first CD, G. F. Händel's *Neun Deutsche Arien*, was released on LAWO Classics.

A Love for Telemann is the ensemble's second CD release.

Daniel Sæther is a Norwegian countertenor whose artistic work focuses on developing repertoire in dialogue between past and present. A central aspect of his practice is the performance of new music rooted in historical forms, early texts and baroque instrumentation, where contemporary perspectives shed new light on established vocal traditions. This approach informs both his concert activity and recording projects, carried out in collaboration with ensembles, composers and institutions in Norway and internationally. In 2025, Sæther appeared with Ensemble C4 at the Rosendal Chamber Music Festival, where they premiered Knut Vaage's *Tilstandar*. The work places the countertenor voice and baroque instruments in dialogue with contemporary poetry. Such projects are central to Sæther's artistic profile. As a recording artist, he has established a strong presence on LAWO Classics through releases including *Three Unexpected Songs*, *Vintersong*, *Neun Deutsche Arien* and *Yellow Sands*. Sæther is a co-founder of Ensemble C4 and is currently undertaking a Master's degree in Performance and Artistic Research at the Norwegian Academy of Music (2025–27).

Caroline Eidsten Dahl is one of Norway's most active recorder players. With a particular dedication to expanding the instrument's contemporary repertoire, she has commissioned, premiered and recorded numerous new Norwegian works for recorder, both as a soloist and chamber musician. Her artistic work is characterised by curiosity, stylistic breadth, and a strong commitment to developing the recorder as a modern concert instrument. Dahl is the founder and core member of several ensembles, including Ensemble C4 and Woodpeckers Recorder Quartet, and she regularly collaborates with a wide range of musicians and projects across genres. Alongside her ensemble work, her solo career plays a central role in her artistic profile. In 2014, she released her debut solo album *Blockbird – Norwegian Recorder Music* on LAWO Classics, receiving wide critical acclaim in Norway and internationally. She has since recorded four solo albums and several chamber music recordings.

Ingrid Økland is a Norwegian baroque violinist, and she also plays viola d'amore, baroque viola and treble viol. She is an avid chamber musician and performs mostly in smaller ensembles, such as Ensemble C4, SØLV, Oslo415, Stavanger Barokk and Oslo Circles - in addition to the new viol consort Several Friends gambeconsort. She is a regular member of Barokkanerne and has in recent years had solo appearances and leading roles in several ensembles, such as Barokkanerne, Stavanger Symphony Orchestra, Oslo Circles and Oslo415. Ingrid Økland is committed to being creative and communicative in her role as a musician and violinist, and is constantly exploring new musical areas and instruments within early music. At the same time, she works actively to be a resource within the Norwegian early music field, initiating concert activity and working continuously to reach out to new audiences.

Maria Ines Zanovello graduated in violin at the Conservatory of Padua under Prof. Giovanni Angeleri, before collaborations with Stefano Montanari developed her interest in baroque violin and historical performance practice. This led her to Master's studies in baroque violin under Prof. Giorgio Fava at the Conservatory of Castelfranco Veneto. She also took a second Master's degree in baroque violin as concertmaster with Anton Steck at the Music Academy in Trossingen, Germany. In 2015 she won a place in the EUBO (European Union Baroque Orchestra) under the direction of Lars Ulrik Mortensen. She is active as a violinist and violist, and performs both as an ensemble and chamber musician and as a leader, in ensembles such as Die Freitagsakademie Bern, Il Teatro Armonico Vicenza, Barokkanerne, Ensemble C4, Oslo Circles, Ensemble Los Elementos and Ensemble Brezza. In 2024 and 2025 she was invited as a tutor in baroque violin at the baroque academy "Crescere in Musica" in Italy.

Henrikke G. Rynning holds a Master's degree in baroque cello from the Royal Conservatoire The Hague and the Conservatory of Amsterdam in the Netherlands, and a Master's degree in viola da gamba from the Haute Ecole de Musique de Genève, Switzerland. She is active both as a cellist and a gambist, and collaborates with a number of ensembles both in Norway and in Europe, as a chamber musician, continuo player and soloist. She has participated in various international early music festivals and has performed in several baroque opera productions at the Norwegian Opera & Ballet in Oslo, the Opéra Garnier in Paris, the operas of Amsterdam, Geneva and Versailles, as well as in Carnegie Hall with ensemble Cappella Mediterranea. She has participated in recordings for Alpha, Ricercar, Ambronay Editions and LAWO. Rynning is the artistic leader of the recently founded ensemble Several Friends gambeconsort.

Jadran Duncumb has English and Croatian heritage, but from the age of nine he grew up in Norway. He began exploring the Baroque repertoire during his guitar studies at the Royal College of Music in London, and has since been an active continuo player. He is also a sought-after soloist in the repertoire for baroque lute and baroque guitar. He has performed in chamber music settings with musicians such as Amandine Beyer, Rolf Lislevand, Mario Brunello and Giuliano Carmignola, the latter two in a trio formation at the Suoni delle Dolomiti festival in Italy in 2016. He performs regularly with the violinist Johannes Pramsohler, and together they tour with music written for baroque lute and violin by Bach, Weiss, and their contemporaries. Their CD featuring this repertoire was released in 2018 on Audax Records and received excellent reviews. He has recorded several further albums, including two CDs of lute works by J. S. Bach, both of which won Diapason d'Or (2021 and 2025). Jadran Duncumb became artistic director of Barokkanerne in 2023.

André Lislevand was born in Verona. As the son of lutenist parents he collaborated from an early age with various ensembles and orchestras

including Ensemble Kapsberger, Tonhalle-Orchester Zürich and the Munich Philharmonic Orchestra, performing in some of Europe's most prestigious venues such as Wigmore Hall and Muziekgebouw Amsterdam. As a young boy he had the chance to study privately with Jordi Savall, and later studied under Paolo Pandolfo at the Schola Cantorum Basiliensis, continuing at the Mozarteum in Salzburg. His debut album *Forqueray Unchained* (Arcana Outhere, 2021) was rewarded with a Diapason Découverte and received critical acclaim.

Christian Kjos is among Norway's most active harpsichordists. After studying at the Norwegian Academy of Music with Knut Johannessen and at the Schola Cantorum Basiliensis with Jesper Christensen, he has worked freelance as a harpsichordist and continuo player in several of Norway's leading ensembles and orchestras. Kjos has participated in a number of CD releases, including with Barokkanerne, Tine Thing Helset, Tone Wiik, Ensemble C4, Ensemble Cordia and Concerto Copenhagen. He is a member of the Switzerland-based Ensemble Meridiana, which has won several first prizes in international early music competitions and has recorded CDs with Linn Records and Chandos.

In 2020 he completed a PhD in artistic research at the Norwegian Academy of Music with the project "Releasing the 'Loudie' - harpsichord accompaniment in G. F. Händel's continuo cantatas", and has thus developed a special relationship with Händel, his music and its performance practical aspects. As part of the research project Kjos released the CD *Arcadian Affairs* (Simax Classics, 2020) with singers Ditte Marie Bræin and Marianne Beate Kielland. Christian Kjos was appointed Associate Professor of harpsichord at the Norwegian Academy of Music in 2025.











ENSEMBLE C4:

DANIEL SÆTHER, COUNTERTENOR
(TRACKS 5–10, 18–26)

CAROLINE EIDSTEN DAHL, RECORDER
(TRACKS 1–4, 8, 10, 11–17)

INGRID ØKLAND, VIOLIN
(TRACKS 1–4, 5, 7, 11–14, 18, 20, 21, 23, 24, 26)

MARIA INES ZANOVELLO, VIOLIN
(TRACKS 18, 20, 21, 24, 26)

HENRIKKE G. RYNNING, CELLO
(TRACKS 5–7, 15–26)

JADRAN DUNCUMB, LUTE AND BAROQUE GUITAR
(TRACKS 1–4, 5, 7, 8, 10, 15–26)

ANDRÉ LISLEVAND, VIOLA DA GAMBA
(TRACKS 1–4, 8–10, 15–17)

CHRISTIAN KJOS, HARPSICHORD
(TRACKS 5–10, 15–26)

GEORG PHILIPP TELEMANN (1681–1767)

Trio Sonata in G minor, TWV 42:g9

01. *Soave ma non adagio* – 02:10
02. *Vivace* – 01:27
03. *Largo* – 01:38
04. *Allegro* – 01:29

Jauchzet, frohlocket! der Himmel ist offen, TWV 1:953

05. Aria: *Jauchzet, frohlocket! der Himmel ist offen* – 04:08
06. Recitative: *Gottlob steht mir der Himmel offen* – 02:23
07. Aria: *Welche Pracht, beglücktes Auge* – 03:17

Kein Vogel kann im weiten Fliegen, TWV 1:994

08. Aria: *Kein Vogel kann im weiten Fliegen* – 04:11
09. Recitative: *Kein Mensch darf den geringer schätzen* – 01:08
10. Aria: *Erwäge, sichrer Mensch* – 06:17

Sonata without Bass in G minor, TWV 40:104

11. *Largo* – 03:28
12. *Allegro* – 02:16
13. *Affettuoso* – 02:54
14. *Vivace* – 03:17

Trio Sonata in F major, TWV 42:F3

15. *Vivace* – 02:50
16. *Mesto* – 01:34
17. *Allegro* – 02:35

Missa brevis, TWV 9:14

18. *Kyrie eleison* – 01:39
19. *Christe eleison* – 00:57
20. *Kyrie eleison II* – 01:37
21. *Gloria – Et in terra pax* – 01:03
22. *Laudamus te* – 00:55
23. *Gratias agimus tibi* – 01:33
24. *Domine Deus* – 01:46
25. *Quoniam tu solus Sanctus* – 01:16
26. *Cum Sancto Spiritu* – 02:49

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