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CLASSICS



Dirk Brossé

Cello Concerto for Isabelle

Marie Hallynck

London Symphony Orchestra

Dirk Brossé

The Cello Concerto for Isabelle
was commissioned by Pierre Drion and is dedicated to Isabelle Schuiling

Marie Hallynck is playing a Matteo Goffriller, 1717

The documentary 'The Making Of' by Jacques Servaes
can be viewed on [Youtube.com/DirkBrosse](https://www.youtube.com/DirkBrosse)

French and Dutch booklet texts available on www.dirkbrosse.be

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Dirk Brossé Cello Concerto **for Isabelle**

... when love becomes an instinct ...

- 1 Part 1 Flirting (9:33)
- 2 Part 2 Unrequited Love (9:13)
- 3 Part 3 Butterfly Belly Waltz (5:51)
- 4 Part 4 Spiritual Love (10:51)
- 5 Part 5 Me, myself and I (7:15)
- 9 Part 6 Fatal Attraction (5:20)
- 7 Part 7 Romantic Love (6:00)

Marie Hallynck, cello
London Symphony Orchestra
Dirk Brossé, conductor
Carmine Lauri, concertmaster

Recorded at Air Lyndhurst Studio London, on 1-2 September 2015
Edited at Air Lyndhurst Studio, London



“We cannot become what we need to be by remaining what we are.”
“The greatest thing is, at any moment, to be willing to give up
who we are in order to become all that we can be.”

Jacqueline du Pré

I first encountered the music of Dirk Brossé in 1998 over breakfast. During my playing days I was frequently sent sheet music and recordings of cello works for consideration. Over the years this would have added up to many hundred pieces of music. I tried to read or listen to all of them just in case a jewel transpired, but it almost never did! The exception was Dirk Brossé’s beautiful *Elegy for Cello and Strings*. Dirk was embarking on a project to make a recording of his music with the London Philharmonic Orchestra and had sent me a cassette of the *Elegy* with a view to my playing it on the recording. I was unfamiliar with Dirk’s music and, due to bitter experience, was not filled with optimism as I slipped the cassette into the machine that breakfast time. But, as the beautiful *Elegy* unfolded, I was so happy to be proved wrong and I immediately agreed to record this lovely miniature.

Brossé’s Cello Concerto is a very different proposition, lasting nearly one hour in length it is amongst the longest concertante works ever composed for the instrument. Its seven movements — based on the concept of human mating rituals — build convincingly towards the concerto’s conclusion, aptly titled ‘Romantic Love’. And, as if to demonstrate Brossé’s impeccable cinematic pedigree, each of the seven movements of this intriguing concept could easily stand on its own.

— Julian Lloyd Webber
London, April 2016

Cello Concerto for Isabelle

... when love becomes an instinct ...

Above any other, the cello is an instrument to rival the human voice. Warm and wistful, tender and melancholic, it brings to life every song and touches us to our deepest depths.

This cello concerto, which is built around *Love* in all of its manifestations, was inspired by *The World Book of Love*, by Leo Bormans. In that book dozens of international scientists, psychologists and psychiatrists tell us what their work has taught them about 'love' and 'loving'.

This seven movement concerto describes love in seven different manifestations: flirting, unrequited love, butterflies in the belly, spiritual love, narcissistic love, fatal attraction and finally, the ultimate, romantic love. These seven archetypes are the basis of this new musical adventure. Six movements give musical voice to love in an original and sometimes quirky dialogue between the soloist and the orchestra.

The movement that describes narcissistic love, however, has no leeway for dialogue. Apart from a brief duet with the oboe, it is played entirely by the soloist. The 'I' is the centre of the universe.

Each movement can stand on its own and can also be performed separately.

THE MOVEMENTS OF THE CELLO CONCERTO

1. Flirting — In the first movement the cello flirts with the orchestra. In the opening bars the soloist takes a provocative stance, unashamedly stealing the limelight, simultaneously threatening and charming... until the orchestra accepts the challenge, takes up the alluring theme and dances around the warm cello tones, flirting with the new and the unfamiliar in a thrilling song that compels love to wash away any sorrow.

2. Unrequited Love — In this very familiar and painful manifestation of love, regret and despair set the tone. The cello conveys this with dignity, carrying the second movement as if it were a solo. Injured but never angry, it obliges the orchestra to play a supportive and respectful role: the orchestra creates an atmosphere in which the sadness of the lament stirs the listener to sympathy.

3. Butterfly Belly Waltz — The 'butterflies in the belly' feeling sets the tone. The gliding rhythm of the waltz is just as infectious and compelling here as the love it reflects. The cheerful and playful tones of the opening soon become absorbed into a riotous dance that seems unstoppable. The orchestra and the cellist willingly lose control and together surrender themselves to love.

4. Spiritual Love — The most surprising instrumentation is not by chance to be heard in this movement, in which the object of the love is not so much the unfamiliar as it is a fictional entity that has to give to form to that unknown. The members of the orchestra chant a mantra that praises the supreme creator and asks for support: *Om Vishvani Deva, Svitarduritani*

Para Suva, Yad Bhadram, Tanna a Suva. The deceptive aleatory nature of 'Spiritual Love' sometimes seems improvised. We still haven't found happiness, but the path to it has been mapped out.

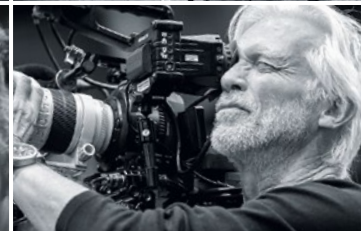
5. Me, Myself & I — To sing about narcissistic love, the soloist silences the orchestra. Accompanying him or herself on the cello, the soloist sings a vocalise, providing the rhythm with the tap shoes on his or her feet. Initially, this self-love still tends towards romance, but the music soon turns hard and rough. The cello lets itself go in unrestrained intoxication, before it returns to the simplicity of the melody, as if the effect of a pill has worn off.

6. Fatal Attraction — In the penultimate movement, the cello is keen to the point of aggression. The opening bars resound with the threat and desperation of a fatal outcome. In the middle it is unclear whether it is the cello that is attracted to the orchestra or vice versa. But that this is an attraction that is fated to end in tragedy is beyond dispute. A veneer of romance can't disguise the fact that at any time the passion can turn into anger and hate.

7. Romantic Love — Romantic love is an ideal. Perfect love does not exist. Only the love of a mother for her child is unconditional. If we do find romantic love, it is only fleeting. The closing movement of the cello concerto is brimming with beauty and purity. But like the love it symbolises, it is perhaps all too brief.

— Dirk Brossé





Photos (clockwise): (1) Isabelle Schuiling and Pierre Drion, (2) the recording session at Air Lyndhurst Studio, (3) assistant engineer Fiona Cruickshank, engineer Jake Jackson and producer Luk Vaes, (4) documentary maker Jacques Servaes (top), concertmaster Carmine Lauri (bottom), (5) Dirk Brossé and Luk Vaes



Photos (clockwise): (1) Marie Hallynck, (2) Dirk and Marie arrive in London, (3) engineer Jake Johnson (4) Dirk Brossé conducting the LSO, (5) Isabelle Schuiling, Dirk Brossé, Marie Hallynck and Pierre Drion, (6) the recording session at Air Lyndhurst Studio



MATTEO GOFFRILLER

1659 – 1742

Like Pablo Casals, Janos Starker, Pierre Fournier and Natalia Gutmann, Marie Hallynck plays a cello made by Matteo Goffriller in 1717. Cellos made by this early violin maker are valued for their beautiful depth of sound and powerful projection.

In 1685 Matteo Goffriller, then 26 years of age, arrived in Venice from Tyrol, where he joined the workshop of Martin Kaiser. Shortly after his arrival in Venice he took over the workshop of his master which indicates that he already had a formal Violin Making training in his home region.

The most obvious trademark of the Venetian school is the fine deep red oil varnish. Goffriller's work is a highly original and authentic synthesis of aspects of the famous Cremonese school and elements of his early training in Tyrol. The design of the f-holes relate to the Amatis of Cremona, and the flatness in the central part of the soundboards are elements found in Germanic violin making.

The cello played by Marie Hallynck is a relatively small instrument. The length of the corpus is 7 cm shorter than classical dimensions. In proportion to its length, the instrument is rather wide, an element which contributes to its characteristic sound. The sides and scroll of the cello are made proportional smaller.

Goffriller was clearly an industrious maker, both creative and spontaneous, who had a great influence on the Venetian school of violin makers which rose to prominence in the 18th Century with names such as Domenico Montagnana, Sanctus Serafine and Pietro Guarneri. In recent decades his instruments continue to inspire makers of today, who copy them or use his legacy to enrich their personal style.



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