

A close-up photograph of a woman playing a violin. She is wearing a light-colored, sheer, mesh-like veil that partially obscures her face. Her hands are visible, one on the violin's body and the other on the bow. The background is dark and out of focus.

# LEGENDS

Gwendolyn Masin

Kirill Trousov

Alexandra Trousova

Vera Kooper

Rachel Harnisch

Jan Philip Schulze

Jiska Lambrecht

Markus Fleck

Martin Moriarty

Patrick Moriarty



ORCHID CLASSICS

## LEGENDS

### Henryk Wieniawski (1835-1880)

- 1 Legend Op.17 8.11  
Kirill Trousov, *violin*  
Alexandra Trousova, *piano*

### Józef Wieniawski (1837-1912)

- 2 Valse-Caprice Op.46 8.34  
Alexandra Trousova, *piano*

### George Enescu (1881-1955)

- Sept Chansons de Clement Marot
- 3 I Estreines à Anne 1.24  
4 II Languir me faits 1.50  
5 III Aux damoyelles paresseuses d'ecrire à leurs amys 1.09  
6 IV Estrene de la rose 2.43  
7 V Présent de couleur blanche 1.30  
8 VI Changeons propos, c'est trop chanté d'amours ... 2.21  
9 VII Du conflict en douleur 3.32  
Rachel Harnisch, *soprano*  
Jan Philip Schulze, *piano*

### Eugene Ysaÿe (1858-1931)

- 10 String Quintet in B minor 20.18  
Gwendolyn Masin, *violin*  
Jiska Lambrecht, *violin*  
Markus Fleck, *viola*  
Martin Moriarty, *viola*  
Patrick Moriarty, *cello*

### Irène Wieniawska (pseudonym Poldowski) (1879-1932)

- Caledonian Market
- 11 I Bloomsbury Waltz 1.45  
12 II Musical Box 1.47  
13 III Picture of Clowns 2.14  
Jan Philip Schulze, *piano*

### Irène Wieniawska (pseudonym Poldowski)

- 14 Tango 3.13  
Gwendolyn Masin, *violin*  
Vera Kooper, *piano*

### Total time

60.31

Kirill Trousov, *violin*  
Alexandra Trousova, *piano*  
Rachel Harnisch, *soprano*  
Jan Philip Schulze, *piano*  
Gwendolyn Masin, *violin*  
Jiska Lambrecht, *violin*  
Markus Fleck, *viola*  
Martin Moriarty, *viola*  
Patrick Moriarty, *cello*  
Vera Kooper, *piano*

Brussels. I had come to visit libraries, the conservatoire and the Ysaÿe foundation. I was tracing a narrative that had its origins here. This thread started with one of the Conservatoire Royal de Musique de Bruxelles' earliest representatives, Henryk Wieniawski and was followed by his student Ysaÿe, and Ysaÿe's student, Enescu. At the Conservatoire, Wieniawski had stepped into a distinguished lineage within the Belgian School – previous holders of the post had been the school's founder, Charles-Auguste de Bériot, then Vieuxtemps and thereafter Wieniawski. As I followed the trail of violinist after violinist, I suddenly discovered a name in the lineage that was not connected directly to the Conservatoire – that of a certain “Poldowski”. Poldowski was the professional pseudonym of Belgian-born Irène Régine Wieniawski, daughter of Polish-born Henryk. Irène was a composer whose music is instantly recognisable and carries the sculpted edge of ironic humour of someone observing and questioning how things unfold. Tellingly, she chose a family name's masculine ending rather than a feminine one, as if to emphasise her point. The path that I was on also shed light on Józef – Henryk's brother – whose stellar career faded away after his passing rather than being completely eclipsed by that of his sibling.

A pandemic was silently raging outside, leaving the music department of the Royal Library of Belgium eerily silent. I read the cover of a manuscript embellished with cursive handwriting and opened it to the first page. My inner ear heard three notes rise in succession, gaining amplification through repetition – the opening bars of a work by Ysaÿe, who was trying his hand at something new: a string quintet. I leafed through the autography, aware that I was at once a curious musician reading the personal musical thoughts of an icon and at the same time something of a sleuth.

There are those in the field of music who suggest there is a reason why a work is not frequently played or recorded. The ellipses in their voice as they lilt the end of the sentence hint at the idea that it is so because it is not worthy of recognition. It is deemed not good enough.

I see an unfortunate relationship with this way of thinking and the neglect that works of female composers have suffered – works unknown, not worthy of recognition, not good enough. In the words of Nadia Boulanger, “an artist and their music can never be more or less than they are as a human being”. The composers featured on this recording were exceptional – their compositions equally so.

Gwendolyn Masin

*Legends* is described by Gwendolyn Masin as a “mosaic” of elements: family ties and teaching lineages overlap to create a rich impression of an interconnected musical world. This programme shines a light on neglected repertoire, and particularly on the role of women as integral to the creative achievements heard here. Throughout, the different implications of the word ‘legend’ are felt: iconic figures and works rub shoulders with those who, unjustly, remain in a shadowy, mythical realm, deserving of greater prominence.

Eugène Ysaÿe was born into a family of violinists in Liège and, like his teacher Henryk Wieniawski, showed a prodigious aptitude for the instrument. Ysaÿe’s formative years were cosmopolitan, sowing the seeds for his view that “real art should be international.” At the age of 16 he travelled to Brussels, where he studied with Vieuxtemps and Henryk Wieniawski. Gwendolyn Masin’s parents also studied at the Brussels Conservatory, and through them she has inherited its extraordinarily rich musical lineage. In Paris, Ysaÿe met Russian composer-pianist Anton Rubinstein (another figure these musicians had in common; it was on Rubinstein’s invitation that Henryk Wieniawski went to St Petersburg and they later toured the USA together). At his best, Ysaÿe was considered the finest violinist of his generation and his violin works remain staples of the repertoire, but his other works are less frequently played.

This recording of Ysaÿe’s single-movement String Quintet in B minor (1894) is all the more remarkable as the work is relatively new on the recording scene;

it received its Swiss premiere in May 2022 as part of Gwendolyn Masin's GAIA Music Festival, and this particular version has never been recorded before. Masin went to the Brussels Royal Library where she found the work's manuscript, discovering that some of what he had written in this source does not coincide with the separate parts Ysaÿe wrote for each instrument. Detective work ensued, with all the musicians who play on this recording getting involved, aided by a Ukrainian scholar Volodymyr Kotliarov, who laid out the material for them. Based on a study of the autography, the group painstakingly deduced what makes most sense vertically – in other words, harmonically and texturally.

The theme of family and musical heritage pervades this work and this performance: the Quintet is dedicated to Ysaÿe's younger brother, "mon frère Théophile", and is here played by the brothers Martin and Patrick Moriarty – who were taught by both Masin and her parents – alongside another Master's student, Belgian violinist Jiska Lambrecht; Masin believes passionately in fostering unjaded, "unbounded young talent". The Quintet, with its restless nature, by turns intense and wistful, is a kind of musical patchwork, in keeping with this programme's structure; its dense textures and chromaticism might almost recall Richard Strauss, but in this new version we hear Ysaÿe's authentic voice above all.

This recording also features three members of the Polish Wienawski family, whose musicality stemmed from its matriarch, mother of Henryk and Józef and grandmother of Irène: Regina Wolff, a professionally trained pianist and sister of pianist Edouard Wolff. The mysterious connotations of the word 'legend' find their apotheosis on this programme with Irène Wieniawska, aka Poldowski. Daughter of Henryk, who died six weeks before she was born, Irène felt burdened by her father's legacy and adopted a masculine-sounding pseudonym – one of several versions of her name used at various times – to escape the association. She was christened Régine after her paternal grandmother and, after moving to London with her mother, Isabella Hampton, married Sir Aubrey Dean Paul. Aspects of Poldowski's biography are shrouded

in mystery; she claimed to have studied at the Brussels Conservatory, but no record of her time there survives. In the 1920s she led a colourful life in London, entertaining guests including the conductor Eugène Goossens and fellow composers Peter Warlock and George Gershwin.

Sir Henry Wood considered Poldowski to have “exceptional talent” and conducted the premiere of her orchestral *Nocturne* at the 1912 Proms. Poldowski said of her compositional style that she was “always restless and dissatisfied under any scholastic influence”, but she was particularly drawn to French composers such as Debussy, Ravel and Fauré, and to the poetry of Verlaine. For Gwendolyn Masin, Poldowski’s “language is clearly recognisable, taking ownership of an authentic signature, a creation of her own making, more contemporary than her father and uncle.”

Premiered by her friend the French pianist Lazare Lévy, Poldowski’s piano suite *Caledonian Market* is for Masin “unusual and exciting”. We hear ‘Bloomsbury Waltz’, hypnotic with its impressionistic parallel chords, and the ‘Musical Box’, crystalline in texture and almost painfully wistful, while *Pierrot* seems to inhabit the ‘Picture of Clowns’. Poldowski’s *Tango* for violin and piano has also been neglected, largely, Masin argues, on account of its “fiendishly difficult” demands – greater in part even than those of her father’s music. The piece opens with arresting piano chords and muscular violin writing before the tango proper – Argentine in flavour. The violin seems to be possessed by different voices: that sinewy, gruff opening manner and a higher-pitched, soaring lyricism in answer – an equality of dialogue and status that Poldowski enjoyed to some extent in her lifetime, but which her reputation deserves still. As Masin puts it: “The fact that she took a male alias draws us back to this idea of something mythical, intangible and, sadly, unfamiliar”: a legend.

Henryk Wieniawski was a legend in his own lifetime: he was the most widely celebrated member of the family and showed prodigious talent. When the

Czech violinist Heinrich Panofka heard the eight-year-old Henryk play, he declared: “He will make a name for himself”. Henryk’s ascent was giddy, and after winning a number of accolades he set off for St Petersburg, just after giving a concert with Józef in Paris in 1848. Once in Russia, Henryk earned the praise of the great Vieuxtemps, among others. According to the Hungarian violinist Joseph Szigeti, Ysaÿe considered Wieniawski to be “the greatest of his contemporaries”. Anton Rubinstein agreed, saying that Wieniawski was “without doubt the greatest violinist of his time”.

From 1852 Wieniawski toured Europe, including Germany, Austria, Holland, Belgium, France, Ireland and England, culminating in a series of concerts in London. There, he played chamber music alongside another great violinist, Joseph Joachim – who described him as “the craziest risk-taking virtuoso I’ve ever heard”, echoing Henryk’s personal motto, “Il faut risquer” (“You have to take risks”). It was also in London that Henryk met Isabella Hampton (niece of Irish composer-pianist George Alexander Osborne), who would become his wife. To Isabella he dedicated his *Légende* Op.17 (1860), exclaiming that he loved her “more deeply than the finest Stradivarius or Guarneri”. Originally for violin and orchestra but often heard in its reduction for violin and piano, the *Légende* opens with an enigmatic, swirling piano introduction – in Masin’s words, “like thunder gathering in the sky” – before the violin unfurls a song-like melody embellished with folk-like gestures. The piece is characterised by a spontaneous, mystical and timeless quality that reflects its title.

Józef Wieniawski, Henryk’s younger brother, was a pianist and composer who, though less of a showman than his brother, was arguably a more versatile composer – possibly even more famous during their lifetimes but neglected since, with many of his works falling out of print. Where Henryk was charismatic and passionate, Józef was studious and understated. Józef studied at the Paris Conservatoire and later with Liszt in Weimar. As a pianist, he was adept at

sight-reading, transposing and accompanying, marrying graceful nuances with excellent technique – qualities he brought to his role as a teacher, for which he provided instructions described by the conductor Hans von Bülow as a “veritable résumé of piano teaching”. Józef was particularly interested in his Polish roots and, as well as counting Chopin as an influence, frequently championed less widely known Polish music, especially that of Stanisław Moniuszko. Published in Leipzig in 1888, the *Valse-Caprice* Op.46 is dedicated ‘À Monsieur Paul de Schlözer’ or Paweł Schlözer, a Polish pianist and teacher. The piece is cast in a single movement but has distinct sections, like a musical mosaic – again echoing this programme’s structure: there is an Introduction; the nostalgic waltz theme, marked ‘graceful and singing’; a contrasting, introspective section; a charming, twinkly ‘capriccioso’ and finally a return to the opening tempo, culminating in a conclusion of imposing grandeur.

Romanian composer-violinist George Enescu was a student of Ysaÿe; Enescu in turn was hugely influential among the next generation of violinists. His compositions combined elements of Romanticism and Classical structures with motivic development, cyclical form, and folk music, especially that of Romania. He prized melody above all: “I’m not a person for pretty successions of chords ... a piece deserves to be called a musical composition only if it has a line, a melody, or, even better, melodies superimposed on one another”. Yehudi Menuhin, one of his students, observed that: “However disciplined his knowledge of composition, it never lost that magic element of improvisation. He was bent on communicating the sacred fire...”.

In keeping with his formidable reputation as a violinist, Enescu’s violin works are well known, but his other output has been neglected by comparison. The *Sept Chansons de Clément Marot* (1907–08) are to texts by Clément Marot (1496–1544), a French Renaissance poet renowned for his humorous and elegant vernacular poetry. Marot’s texts were popular with his contemporaries but found





Standing: Martin Moriarty, Jan Philip Schulze, Jiska Lambrecht, Kirill Trousov, Rachel Harnisch, Gwendolyn Masin, Markus Fleck, Martin Moriarty

Seated: Vera Kooper, Anna Trousova

a new champion in Enescu, whose neoclassical settings evoke the period in which the poems were written, with lute-like piano writing and supple vocal lines reflecting the immediacy of Marot's style. Women are ever present in these songs, not merely as muses but as figures with agency and power, as in the third song in which they are "too lazy to write to their suitors" – a witty tone echoed in the sixth in which the poet exclaims: "Let's change the subject, that's too much singing of love." There is something elusive about the women in these texts; they echo the mythical connotations of 'legends' – out of reach and veiled in ambiguity, prompting the poet to declare impatiently:

"If you don't inform me soon  
I'll make up news of you all.  
Since you are so recalcitrant,  
I bid you good afternoon, good night,  
Good evening, good day!"

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**GAIA Music Festival** – the brainchild of Gwendolyn Masin – is a place where artists and their audience gather annually since 2006 to celebrate music, with chamber music at its core.

The idea of a family-themed festival honouring the women and men that have supported one another as they create compositions that withstand the ages culminated in the 2022 edition of the festival when the programme recorded here was performed.

Gwendolyn addresses a sense of kinship that resonates throughout this recording not only in the works but also among the musicians. Amidst them are siblings, musical partnerships, and decades-long academic relationships.

The complete GAIA Music Festival recordings are part of the Orchid Classics catalogue.

## **Kirill Trousov**

### *Violin*

Russian-born Kirill Trousov is widely recognised as one of the leading violinists of his generation. Collaboration with conductors such as Sir Neville Marriner, Vladimir Fedoseyev, Daniele Gatti, Lawrence Foster, Michail Jurowski, and Christoph Poppen, as well as with orchestras such as Staatskapelle Berlin, Leipzig Gewandhaus, Orchestre de Paris, Orchestre National de France, Radio Orchestra of Hessischer Rundfunk, and Munich Philharmonic Orchestra have brought him all over Europe and Asia. He carries the fascination of music history that seemingly connects all classical musicians, right down to the relationship he has with his violin. Kirill plays the Antonio Stradivari “Brodsky” of 1702, on which violinist Adolph Brodsky performed the world premiere of Tchaikovsky’s Violin Concerto in 1881, the year previous to Wieniawski’s death, whose *Legend* inspired the name of this programme.

## **Alexandra Trousova**

### *Piano*

Alexandra Trousova has worked with conductors such as Lorin Maazel, Sir Neville Marriner, Antoni Witt, Volker Schmidt-Gertenbach, Walter Weller, Gerd Albrecht, Joseph Suk, Kaspar Zender, Arie van Beek, Wolfgang Gönnerwein and Michel Tilkin.

Her successful performances brought her to renowned concert halls, such as the Konzerthaus Berlin, Prinzregententheater München, Kurhaus Wiesbaden, Concertgebouw Amsterdam, Théâtre du Châtelet, Théâtre des Champs Élysées, Auditorium du Louvre in Paris, Opéra de Lyon, Tonhalle Zürich, Gulbenkian Foundation Lissabon, Opéra de Monte Carlo, Conservatoire Royal de Bruxelles and Auditorio Nacional de Musica in Madrid. Some of her earliest memories are shared with her brother Kirill in their hometown of Saint Petersburg and circle around a mutual joy of performance. The siblings are amongst the few sibling duos to enjoy an international career. They live in Munich.

## **Rachel Harnisch**

*Soprano*

Celebrated Swiss soprano Rachel Harnisch gives guest performances at the world's leading opera houses. She sings a wide concert repertoire from the passions of Johann Sebastian Bach to compositions of our time. She worked closely with Claudio Abbado until his death.

In the recent past, she has received role debuts as Rachel in Halévy's *La Juive*, as Emilia Marty in Janáček's *Vec Makropolus*, and in Aribert Reimann's world premiere *L'Invisible* at the Deutsche Oper Berlin. The latter was so applauded that she was immediately invited to play the lead in *Jenufa* at the Deutsche Oper Berlin. Lieder recitals are particularly close to her heart, her constant partner here is the pianist Jan Philip Schulze, with whom she has recorded a much-acclaimed version of Hindemith's *Marienleben*. There are numerous recordings that document her career.

## **Jan Philip Schulze**

*Piano*

German pianist Jan Philip Schulze is a soloist, chamber musician and Lied accompanist, concertising all over Europe and the Far East. He is professor of Lied at the Hochschule für Musik und Theater Hannover. He has performed with Juliane Banse, Annette Dasch, Dietrich Henschel, Jonas Kaufmann, Yves Savary, Robert Dean Smith, and Violeta Urmana. His partnership with Rachel Harnisch is particularly vivid – he has played with her for more than twenty years. He has performed in renowned halls such as Concertgebouw Amsterdam, Théâtre de la Monnaie Brüssel, Wigmore Hall London, and La Scala Milan, as well as at the festivals in Lucerne, Salzburg, Edinburgh, and Munich. He is well-known for his interpretations of contemporary music, having played numerous premiere performances such as Iannis Xenakis' Piano Concerto with the Sinfonieorchester des Bayerischen Rundfunks.

## **Gwendolyn Masin**

### *Violin*

Gwendolyn Masin is one of today's significant concert violinists and an innovator for classical music. She performs internationally as a soloist, and in collaboration with musicians, artists, and orchestras. Notable partnerships include that with the Saint Petersburg State Symphony Orchestra, Bernese Symphony Orchestra, National Symphony Orchestra and RTÉ Concert Orchestra of Ireland, the Hungarian National Philharmonic, Savannah, and Georgia Philharmonic Orchestras, as well as Mihaela Martin, Kim Kashkashian, Vladimir Mendelssohn, Gary Hoffman, Natalie Clein, Torleif Thedéen, István Várdai, György Sebök, Cedric Pescia, Andreas Schaerer and Lukas Bärfuss, to name some. She enjoys a flourishing career that takes her all over Europe and the United States, as well as Asia, Russia, South Africa, and the Middle East. Gwendolyn is also very active as an educator, PhD researcher, author, and commissioner of new music. She has premiered works by, amongst others, Raymond Deane, Thorsten Encke, Don Li, Daniel Schnyder, Dobrinka Tabakova, and John Buckley, the latter of whom dedicated his first violin concerto to her.

## **Jiska Lambrecht**

### *Violin*

Belgian violinist Jiska Lambrecht is a passionate chamber musician, who brings captivating and stylistically varied repertoire, from baroque to contemporary music, to her audiences.

She has performed in major halls across Europe such as Tonhalle Zürich, Bozar Brussels and the Grand Hall of the Franz Liszt Academy Budapest. Jiska has appeared at the GAIA Music Festival, Boswiler Sommer, Mizmorim Festival, Festival Academy Budapest, KaposFest and Arte Amanti International Chamber Music Festival. She regularly plays with CHAARTS Chamber Artists and BRYGGEN Bruges Strings. Her teachers have included Jolente De Maeyer, Natasha Boyarsky, Monika Baer, Barnabás Kelemen and Ilya Gringolts.

## **Markus Fleck**

### *Viola*

Violist Markus Fleck was born in Bavarian Augsburg and raised in a musical family. A founding member of the Grammy-nominated Casal Quartet, whose career already spans twenty years, he has collaborated with Martha Argerich, Nikolaj Znaider, Clemens Hagen, Giora Feidman, Patricia Kopatchinskaya, Sol Gabetta, Emma Kirkby, Benjamin Schmid, Maurice Steger, Christoph Prégardien, Fazil Say, Khatia Buniatishvili, Nuria Rial, Regula Mühlemann, Katja Riemann, Suzanne von Borsody, Natalia Gutmann and many others.

Markus is founder of the Bavarian Chamber Philharmonic Orchestra and artistic director of the Arosa Music Academy, where he gives masterclasses in chamber music.

## **Martin Moriarty**

### *Viola*

Irish violist Martin Moriarty enjoys an active career as a soloist and as a chamber musician both at home and abroad. As a soloist he has performed with orchestras including the Baden-Baden Philharmonic Orchestra and Amsterdam Sinfonietta. He recently gave the Czech Premier of James MacMillan's Viola Concerto with the Karlovy Vary Symphony Orchestra.

Festival invitations include Verbier, West Cork, GAIA Music Festival, Schiermonnikoog, Grachtenfestival, and Tsinandali Chamber Music Festivals. Martin has collaborated with artists including Lawrence Power, Nobuko Imai, Adrian Brendel, Barry Douglas, Boris Garlitsky, Gwendolyn Masin, Garth Knox, István Várdai, Finghin Collins, Gabrielli Prokofiev, the Vogler and Michelangelo String Quartets. Martin regularly plays with orchestras such as the Mahler Chamber Orchestra, Irish Chamber Orchestra and is guest principal viola for Deutsche Kammerphilharmonie Bremen. He began his studies as a violinist before changing to viola under the tutelage of Ronald Masin and Maria Kelemen.

## **Patrick Moriarty**

### *Cello*

Cellist Patrick Moriarty is one of Ireland's foremost young musicians and plays regularly both as soloist and as a chamber musician. He has performed in venues across Europe such as Wigmore Hall (London), Victoria Hall (Geneva), Muziekgebouw (Amsterdam), Musiikkitalo (Helsinki), and at festivals such as IMS Prussia Cove Open Chamber Music, West Cork Chamber Music Festival, and GAIA Music Festival. He has won numerous competitions and prizes such as the 70th Royal Over-Seas League Competition for Strings & Piano in London as well as the NEW FORMATS Project Prize 2022 in Graz. He has enjoyed recording projects at The Abbey Road Studios Institute as well as for BBC3, RTÉ lyric FM and VPRO.

Like his brother Martin Moriarty, Patrick's immersion into music began at the Young European Strings School of Music in Dublin and lasted over a decade. His teachers there were Ronald Masin and Maria Kelemen, the parents of Gwendolyn Masin.

## **Vera Kooper**

### *Piano*

Vera Kooper grew up in a musical household and took up the piano at age six. In 2007 and 2008 she was awarded top prizes at the Prinses Christina Concours. She formed the Delta Piano Trio in 2013 with whom she quickly went on to win first prizes including at the Stasys Vainiunas International Chamber Music Competition (Lithuania, 2014), the Salieri-Zinetti International Chamber Music Competition (Italy, 2014), the Orlando International Chamber Music Competition (The Netherlands, 2015), and the Orpheus Chamber Music Competition (Switzerland, 2017). With about 50 concerts each season, the trio have performed extensively in Europe, Russia, Israel, China, Korea, Indonesia and the United States in venues such as the Concertgebouw, St. John's Smith Square, and the Jerusalem Music Center. Vera struck up a friendship with Gwendolyn

Masin when the two met in Switzerland in 2018. They have performed duo recitals with regularity ever since.





Recording producer (tonmeister): Moritz Wetter (Track 1, 2 & 14) & Andreas Werner (Track 3-13)

Executive producer: Gwendolyn Masin

Master: Andreas Werner

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Eugene Ysaÿe's String Quintet in B minor engraved by Volodymyr Kotliarov

Photography: János Fejér, Lilla Liskay, Sára Timár, Florian Spring

### **Special Thanks**

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