



# Woldemar **BARGIEL**



## Complete Orchestral Music Volume One

**Symphony in C major**  
**Prometheus Overture**  
**Overture to a Tragedy**  
**Medea Overture**

**Siberian Symphony Orchestra**  
**Dmitry Vasilyev**

**FIRST RECORDINGS**

# WOLDEMAR BARGIEL: ORCHESTRAL MUSIC, VOLUME ONE

by Dean Cáceres

As the half-brother of Clara Wieck-Schumann and brother-in-law of Robert Schumann, Woldemar Bargiel (1828–97) became part of Schumann's artistic world right from the beginning. In the days when people were still writing about him, he was often called an 'epigone' – which ignores the fact that his early style was influenced not only by his 'honoured brother-in-law', as he called Schumann in his letters, but also by Beethoven, Bach, Mendelssohn and Schubert. In later years Bargiel moved closer to Brahms and a more classical idiom. He was a conservative composer who remained within his own, self-imposed stylistic limits, but he was always inventive in developing musical forms and ideas, and his compositions represent a considerable artistic achievement. Indeed, it is fair to describe him as one of the best German composers of the middle of the nineteenth century. His continuing commitment as a performer to the music of J. S. Bach and other earlier masterpieces brought him closer to neo-classicism and inured him to the influence of late Romanticism.

Woldemar Bargiel was born in Berlin on 3 October 1828. His mother, Mariane (*née* Tromlitz), was married to Friedrich Wieck before divorcing him and marrying Adolph Bargiel, a teacher of piano and voice. When the Wiecks' daughter Clara married Robert Schumann on 12 September 1840, the eleven year-old Woldemar became Schumann's brother-in-law. Clara was nine years older than Woldemar, but they maintained a close relationship throughout their lives and Robert fostered Bargiel's musical development.

In 1846 Bargiel went to study at the Leipzig Conservatory on the recommendation of Mendelssohn; his teachers there were Moritz Hauptmann, Ferdinand David, Ignaz Moscheles, Julius Rietz and Niels Gade. At his last public examination on 20 December 1849, Bargiel attracted widespread attention with the first movement of an octet for strings which was performed with Joseph Joachim as first violin. It was the beginning of a long-lasting friendship and marked Bargiel's admission to the circle of young composers promoted by Robert Schumann. He was mentioned in Schumann's 'Neue Bahnen' ('New Paths') in the *Neue Zeitschrift für Musik* in October 1853, an

article which is famous for launching Brahms' career: 'Many new, significant talents appeared, a new force in music seemed to announce itself [...] (I have in mind here: Joseph Joachim, Ernst Naumann, Ludwig Norman, Woldemar Bargiel [...]).'

After his return to Berlin in 1850, Bargiel worked as a teacher, and his reputation as a composer grew. In this period he published more than half of his 49 works with opus numbers, including various orchestral and chamber scores and piano pieces. In 1859 Ferdinand Hiller appointed him to the staff of the Cologne Conservatoire, but he left in 1865 to take up the position of director and principal conductor of the music school in Rotterdam – where he went there with a recommendation from Hermann Levi after a successful performance of his *Overture to Medea*. In the Netherlands he gave the local premieres of numerous works, among them Bach's *St Matthew Passion* in 1870. In 1874 he accepted a position at the prestigious Königliche Hochschule für Musik in Berlin, which was then flourishing under the leadership of its founder, Joseph Joachim.

There he led a master-class in composition with several students who later achieved prominence in their own right, among them Waldemar von Bausnern, Leo Blech, Leopold Godowsky, Alexander Ilyinsky, Paul Juon and Peter Raabe. Bargiel received numerous accolades: he was, for example, an honorary member of the Maatschappij tot Bevordering der Toonkunst in Amsterdam and the Società del quartetto corale in Milan. He wrote music for the birthday of Emperor Wilhelm I and was decorated in 1883 and 1886 with the 'Red Eagle commendations', third and fourth class.

Bargiel's orchestral works show a consistently high quality. They were well received by his contemporaries, and music encyclopaedias around 1870 confirm his standing as one of the most prominent composers of his day.

The concert overture after Beethoven and Mendelssohn remained an independent instrumental work, often programmatic, that presaged such genres as the symphonic poem. Bargiel's overtures were his most widely played works in his own lifetime. Written for concert use only, they are miniature, single-movement symphonies in sonata form and deal with tragic, heroic, epic subjects – and only with the *Overture to Medea* was the title a foregone conclusion.

In 1852, while still at Leipzig Conservatory, Bargiel wrote the first version of his *Overture to Prometheus*, Op. 16 [6], although he revised it on a number of occasions. He often sought advice with his orchestral compositions, and in the case of *Prometheus* he corresponded with his teacher Julius Rietz. The first performance of the second version took place in Aachen in 1854, together with Joseph

Joachim's *Demetrius* Overture. The title was added only after a third revision in 1859. A contemporary critic, Selmar Bagge, objected that 'the name of any other hero from the worlds of gods would have fitted as well, if not better',<sup>1</sup> as a result of which Bargiel thereafter tended to prefer generic titles to more specific ones.

The title may refer to Beethoven's ballet *The Creatures of Prometheus*, but Bargiel could also have taken inspiration from Liszt's symphonic poem *Prometheus*, which he may have heard in Weimar in 1852. Liszt's piece was originally intended to be an overture as well, and both works were played at a concert of the Allgemeiner deutscher Musikverein in Karlsruhe in 1885, underlining the fact that the perceived differences between the overture and the symphonic poem were not very important at the time.

The opening *Maestoso* in C major is a festive march followed by a lyrical horn theme of unalloyed beauty. The main theme is repeated before leading into a passage marked *Allegro moderato ma passionato*. This striking section slows down for a second subject resembling the horn theme of the introduction. Instead of a development section, this theme is expanded twice, culminating in the return of the opening march. Although the thematic material might be more conventional and closer to Beethoven than the other works on this disc, it nonetheless holds the interest with its harmonic and dynamic inventiveness.

The most important concert in Bargiel's early career was the performance of the *Overture to a Tragedy*, Op. 18 [5], at the Leipzig Gewandhaus, conducted by Julius Rietz, on 2 December 1858. The title was originally *Overture to Romeo and Juliet*, which was revised before its publication in 1859 as the emotional content of the music is not really suited to Shakespeare's passionate love-story.

In 1859 Hans von Bülow wrote:

By his recent works (we have in mind the noble 'Overture to a Tragedy', even though some resemblance to Schumann's *Manfred* cannot be denied), Bargiel can claim the highest rank among Schumann's followers after Joseph Joachim.<sup>2</sup>

In comparison with Schumann's *Manfred*, indeed, it can be seen that Bargiel succeeded in creating a commanding thematic and motivic development by simpler means. In the slow introduction he likewise uses the step of a semitone as a sighing motive indicating a mood somewhere between restless

<sup>1</sup> *Allgemeine musikalische Zeitung*, Neue Folgen, No. 1, 4 January 1865.

<sup>2</sup> Hans von Bülow, *Briefe und Schriften*, Vol. 3: Ausgewählte Schriften, 1850–1892, Breitkopf & Härtel, Leipzig, 1896; 2nd edn. 1911, p. 342.

desire and resignation. The motives are colourfully orchestrated, and the melodic phrases ever fuller. The main theme of the *Allegro* begins in a rather sinister manner but rises to considerable heights. The second subject has its own charm and, its chromaticism notwithstanding, the progress of the music is informed with vigorous, even dance-like impulses clothed in more straightforward harmonies. In the development section the motives, borrowed from the main theme, slide in and out like waves, interrupted by short, nervous asides until a false reprise unfolds over unstable ground in C minor. This moment leads to the true recapitulation in E minor, the main key of the overture. Finally, the hero's death is expressed with much force by descending scales, dying away in an echo.

Bargiel's *Overture to Medea*, Op. 22 [7], was an outstanding success, and his friends Joseph Joachim, Ernst Rudorff and Louis Ehlert expressed their delight with the work. The premiere was conducted by Robert Radecke in Berlin in 1861, and thereafter it was played in many places. Julius Rietz programmed the work at the Leipzig Gewandhaus in the 1862–63 season, and for a while it found a place in the programmes of the major concert halls. Bargiel himself conducted it on 11 December 1862 in Aachen, having been invited by his friend and supporter Franz Wüllner. In Berlin it was conducted by Wilhelm Taubert, Hermann Levi and Felix Otto Dessoff. And it was to the *Overture to Medea* that Bargiel owed his new position as music director of Rotterdam, since he was invited to take up the post after a performance led by Hermann Verhulst in The Hague.

The nineteenth-century concert overture was generally based on literary themes, and Franz Grillparzer's 1821 version of the Medea legend as a five-act tragedy was very popular at that time. Thus Selmar Bagge, in an enthusiast review, quoted Grillparzer in his reading of the main theme of Bargiel's *Medea*: 'You appear so nice and are so bad at the same time. So lovable and so hateful'.<sup>3</sup> He found a heavy, oppressive atmosphere in the introduction and inconsolable pain in the main theme, with accents of the passion and rage of the embittered Medea. Another critic, Hermann Deiters, who in 1864 had written one of the first biographical essays on Bargiel in the *Allgemeine musikalische Zeitung*,<sup>4</sup> found the overture 'outstanding and hardly to be compared to any other orchestral work of recent times in its unusual nature, depth of emotion and clear conception'.<sup>5</sup>

The Overture as a whole presents a portrait of the sorceress and priestess Medea, who is tormented by love, sadness and hatred. Her tragic fate is characterised by strong dynamic changes, stark thematic

<sup>3</sup> *Deutsche Musikzeitung*, Vol. 3 (1862), p. 149.

<sup>4</sup> 'Woldemar Bargiel', *Allgemeine musikalische Zeitung*, Neue Folgen, Vol. 2, No. 26, Leipzig, 29 June 1864, pp. 441–47 and 457–65.

<sup>5</sup> *Ibid.*, p. 463.

contrasts and a dominant, restless main theme. Bagge felt that ‘all these gruesome and cruel themes are presented within the limits of beauty. We won’t be martyred by the music, despite what others believe they should do to us’.<sup>6</sup> That slightly peevish statement reflects Bagge’s (and Bargiel’s) aesthetic position in what has become known as ‘the War of the Romantics’.<sup>7</sup> Bargiel himself was a signatory of the conservative manifesto directed against Liszt and his followers published in spring 1860 and may have advised Brahms, who was very probably its author, on the content.

The curtain rises quietly with the opening *Lento*, and the various instrumental groups of the orchestra are heard in staggered dynamics with sporadic pauses. An ominous *pianissimo* timpani roll leads to an *Allegro*. The main theme is built from limping, questioning chordal motifs which create an atmosphere of unease. Instead of a lyrical second subject, the development is built up to a climax, a dramatic march, which, as Bagge wrote, sounds ‘as if whipped up by a furious hurricane, with all instruments being forced up to high registers, while timpani, horns and trumpets insist on the fate motive’.<sup>8</sup> It is a theme that might have been borrowed from Schumann’s *Manfred* Overture and makes a miraculous effect.

When Bargiel composed his *Symphony in C major, Op. 30*, he already had learned much from his overtures. He wanted to create ‘something really big’, as he wrote to his mother,<sup>9</sup> but not in the sense of surpassing Beethoven’s dimensions. The work followed a historical counter-trend to the ever-larger dimensions that Schumann described in a landmark review of Berlioz’s *Symphonie fantastique*.<sup>10</sup> Instead, Bargiel turned to the symphony as it had been before its transformation by Beethoven, and so all his concepts and solutions turn out to be on a smaller scale than might have been expected.

The work was finished in summer of 1864, first performed on 18 November that year by Franz Wüllner and published two years later by Breitkopf & Härtel, as his *Prometheus* Overture had been earlier.

<sup>6</sup> *Deutsche Musikzeitung*, loc. cit., p. 149.

<sup>7</sup> ‘The War of the Romantics’ was waged between a conservative, largely Leipzig-based group of musicians, Brahms, Clara Schumann and Joachim prominent among them, who objected to the formal freedom exhibited by the music of Liszt and his followers based in Weimar.

<sup>8</sup> *Ibid.*

<sup>9</sup> Bargiel’s mother, Mariane, commented on a now-lost letter of her son: ‘A symphony always means something great to me. But please tell me, what do you mean by the “something really big” you want to create?’ (letter from Mariane to Woldemar Bargiel, Cologne, dated 14 May 1860, quoted in Elisabeth Schmiedel and Joachim Draheim, *Eine Musikerfamilie im 19. Jahrhundert: Mariane Bargiel, Clara Schumann, Woldemar Bargiel in Briefen und Dokumenten*, Vol. 2, Musikverlag Katzschler, Munich and Salzburg, 2007, p. 295.

<sup>10</sup> It was published in six instalments in the *Neue Zeitschrift für Musik* in July and August 1835.

Bargiel used the Symphony to try to obtain a position as music director: the day after the first performance he applied for Franz Wüllner's former position in Aachen (Wüllner has been appointed to the Königliche Hofkapelle in Munich), but without success. The Symphony enjoyed a number of performances from various important orchestras: in December 1864, the month after the premiere, it was played by the Gürzenich Orchestra in Cologne and on 23 March the following year by the Leipzig Gewandhaus Orchestra, and it had another performance in Aachen, and one in New York, in 1865. Bargiel conducted it in Rotterdam in 1871 at a benefit concert for himself after his marriage (the programme also included works by Schumann, with Clara as soloist in the A minor Piano Concerto, as well as Beethoven's *Choral Fantasia*). And in January 1895, 21 years after he had left Rotterdam, Bargiel returned to give a concert which featured his Symphony. He was received with a standing ovation and heaped with praise for his extraordinary contribution to Dutch musical life.

The critics were divided by the Symphony. Karl Debrois van Bruyck described Bargiel as a 'master of tenderness and charm'.<sup>11</sup> The journal *Signale für die musikalische Welt* did not appreciate it, but the *Allgemeine Musikalische Zeitung* took a more favourable view. Both reviewers noticed borrowings from Beethoven, Schumann and Niels Gade. The orchestration of the Symphony, as the *Niederrheinische Musikzeitung* observed in 1863,<sup>12</sup> adheres to the Beethovenian tradition. Other stylistic elements include a lyrical, Schubertian episode in the first movement. One can only guess whether Bargiel knew the 'Great C major' Symphony at that time (later, in the 1869–70 season, he conducted it in Rotterdam). It is noticeable, too, that his Symphony pays rather less fulsome tribute to Schumann than do those of Robert Volkmann, Albert Dietrich or Max Bruch.

The first movement, an *Allegro energico* in 3/4 [1], might almost be labelled an overture, since it takes up the thematic and stylistic concerns of *Medea* and of Beethoven's *Coriolan*. But there is also an influence from Schubert which imparts a dance-like character, and that of Haydn can be heard in the second subject. The main theme ends with an ascending major-sixth interval, which emphasises a more folk-like character, which is underlined by its 3/4 time-signature. Bargiel eschews a Beethovenian concentration of his material, preferring to increase the intensity of the music through counterpoint. The slow movement, *Andante con moto*, is part romance, part elegiac song, part funeral march [2]. In one of the best passages in the work a cello theme is developed most expressively. A middle section accompanied by Alberti bass patterns again invokes Haydn. The dotted-rhythm section afterwards

<sup>11</sup> *Leipziger Allgemeine musikalische Zeitung*, Vol. 1 (1866), No. 13, p. 103.

<sup>12</sup> *Niederrheinische Musikzeitung*, Vol. 2 (1863), p. 398.

resembles the funeral march of Beethoven's 'Eroica'. The third-movement *Menuett* [3] is built from short sequences of motifs with extensive imitation. As often found in Bargiel's music, it gives an impression of idiomatic folk music, never in the sense of a true folksong, but with an 'appearance of familiarity'.<sup>13</sup> And the *Allegro molto finale* [4] is a lively march with a fresh theme, which builds to a hymn-like *forte* conclusion. The march, too, is a recurrent element in nineteenth-century German music. In Bargiel's works it often functions as a pathos-laden symbol of national identification, as is typical for the Biedermeier period.

As an orchestral composer, Bargiel filled the gap in symphonic writing after Schumann's death with clear and original sonata-form structures. His three printed overtures show a variety of influences, and his Symphony shows a *rapprochement* with Haydn. Since two-thirds of his works were composed between 1848 and 1864, it is fair to see him as a typical representative of the mid-nineteenth century, mediating between two epochs. His pluralist style should thus be seen not as derivative and eclectic but rather as a sophisticated and multifaceted combination of musical styles in a transitional period.

*Dean Cáceres is the author of Der Komponist, Dirigent und Pädagoge Woldemar Bargiel (1828–1897). Ein Beitrag zur Musikgeschichte des 'unbekannten' 19. Jahrhunderts, V&R Unipress Göttingen, 2010. Active as a pianist, he also teaches musicology and music theory at the University of Hildesheim and at the Wilhelms University in Münster, and is a documentary film-maker.*

<sup>13</sup> The term used by Johann Abraham Peter Schulz (1747–1800), a representative of the 'Second Berlin Lieder School'. The idealisation of folksong influenced most Romantic composers.



Dean Cáceres

Das Echte und Innerliche in der Kunst: Der Komponist, Dirigent und Pädagoge  
Woldemar Bargiel (1828–1897)

Ein Beitrag zur Musikgeschichte des ›unbekannten‹ 19. Jahrhunderts 2010

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Dmitry Vasilyev was born in 1972 in the city of Bolshoi Kamen in Primorsky Krai in the Russian Far East. He graduated from the Rostov State Conservatoire and then took a post-graduate course and probation period under the guidance of Alexander Skulsky at the Nizhny Novgorod State Conservatoire. He also participated in the master-classes of Alexander Vedernikov and Vladimir Ziva in Moscow.



He has since been active all over Russia. In 1997 he set up the Tambov Symphony Orchestra in Tambov, south of Moscow, which he led as artistic director and chief conductor until 2005, touring with the Orchestra to France and Moscow. While in Tambov he was artistic director of the International Rachmaninov Festival in 2001 and 2002, the Tambov Musicians' Festival in 1999, 2000 and 2001 and the Musical Province Festival in 2002. In 2003–5 he held the position of guest chief conductor of the Sochi Symphony Orchestra on the Black Sea, and since 2005 he has been principal conductor of the Siberian Symphony Orchestra in Omsk (it is known domestically as the Omsk Philharmonic), where in 2008 and 2010 he was artistic director of the New Music Festival. In June 2009 he took the Siberian Symphony Orchestra to Moscow to participate in the Fourth Festival of World Symphony Orchestras.

He has also conducted in Moscow, St Petersburg, Rostov-on-Don, Saratov and elsewhere in Russia and, internationally, in France, Italy and Poland. In 2003 he was awarded a diploma in the Fourth International Prokofiev Competition in St Petersburg and in the same year recorded a CD of Stanford and Schumann for Antes Edition with the Rostov Philharmonic Orchestra. The soloists with whom he has appeared include the soprano Hibla Gerzmava and bass Vladimir Matorin, the pianists Marc-André Hamelin, Denis Matsuev, Nikolai Petrov and Eliso Virsaladze, the violinists Pierre Amoyal, Alexandre Brussilovsky and Oleh Krysa and the clarinetist Julian Milkis.

Among the world premieres Dmitry Vasilyev has to his credit are works by Mikhail Bronner,

Sofia Gubaidulina, Ilya Heifets, Alemdar Karamanov, Ephraim Podgaitz, Tolib Shakhidy, Andrey Tikhomirov and Mieczysław Weinberg, as well as Russian premieres of music by John Adams, Karl Jenkins, Charles Villiers Stanford, Alexander Tchaikovsky, Eduard Tubin, Benjamin Yusupov and others.

The **Siberian Symphony Orchestra** (SSO) is one of the largest of Russian orchestras. It was founded in 1966 at the instigation of the conductor Simon Cogan, who remained at its head for more than ten years. From the beginning it attracted talented graduates from the Leningrad, Novosibirsk and Ural Conservatories, each institution with a well-earned reputation for producing dynamic and highly professional musicians. For many years the Siberian Symphony Orchestra toured the cities of the former Soviet Union, giving concerts in Moscow and Leningrad, Krasnoyarsk and Chita in central and eastern Russia, the cities along the Volga cities, Riga in Latvia, Kiev in Ukraine, Minsk in Belarus and Almaty in Kazakhstan. From 1975 the Orchestra participated in the contemporary-music festivals organised by the Union of Composers of the USSR, performing music by Khachaturian, Khrennikov, Shchedrin and other prominent composers.

From 1978 the Siberian Symphony Orchestra was headed by the conductor Viktor Tietz, under whose leadership it reached artistic maturity and developed a wide repertoire, winning first prize at All-Russian Competition of Symphony Orchestras in 1984. From 1992 to 2004 the chief conductor of the Orchestra was Evgeny Shestakov. Since 1994 the Siberian Symphony Orchestra has regularly travelled abroad on tour and in 1996 it was awarded the title of 'Academic' – an honour in Russia.

Over the years the Orchestra has also worked with such distinguished conductors as Veronika Dudarova, Karl Eliasberg, Arnold Katz, Aram Khachaturian, Fuat Mansurov, Nathan Rachlin and Abram Stasevich. The soloists with whom the SSO has worked include the pianists Dmitri Bashkirov, Lazar Berman, Peter Donohoe, Denis Matsuev, Mikhail Pletnev, Grigory Sokolov and Eliso Virsaladze, the violinists Pierre Amoyal, Viktor Pikayzen and Viktor Tretyakov, the cellists Natalia Gutman, Mstislav Rostropovich and Daniil Shafran and the singers Dmitry Hvorostowski and Alexander Vedernikov.

The last decade has been a period of growth and flowering of the SSO. Its huge repertoire includes the symphonic classics and works by composers of the 21st century. The composition of the orchestra is in line with European standards, boasting more than 100 experienced, highly

professional musicians in its ranks. The discography of the SSO includes the four symphonies of the Danish composer Victor Bendix on Danacord and the Orchestral Suites Nos. 1 and 2 by Vissarion Shebalin, the first of its recordings for Toccata Classics (TOCC 0136), which was followed by a CD of music by Philip Spratley: his *Cargoes*, *A Helpston Fantasia* and Third Symphony (TOCC 0194) and another of the Symphony No. 21 and suite *Polish Tunes* by Mieczysław Weinberg (TOCC 0193). In recent years the Orchestra has also toured in Austria, Germany, Italy, Spain, Ukraine and the USA.

Since 2005 the principal conductor of the orchestra has been Dmitry Vasilyev. Under his direction the repertoire of SSO has become even wider and now includes not only the classics but also contemporary music, jazz, rock, musicals, film soundtracks, and so on, and participates in a wide number of innovative projects, from festivals of contemporary classical music to the World and European ballroom dancing championships. In 2009 the SSO took part in the Fourth Festival of World Symphony Orchestras held in the Hall of Columns in Moscow; and in April 2010 it became a member of the Forum of the Symphony Orchestras of Russia in Yekaterinburg.

### **A Note on the Omsk Philharmonic Hall**

The Omsk Philharmonic Hall was redeveloped between September 2010 and April 2011: the redevelopment had to be completed in time for a concert by Valery Gergiev and the Mariinsky Orchestra. The idea was to renovate the existing hall acoustically, but to achieve a hall that would be acceptable we had to tear out all the inner walls, the ceiling and even the main floor, digging down some 2.5m. The hall originally had a steep seating rake rather like a cinema, which we reformed with a much flatter main floor and a balcony. It also originally had a proscenium, which we replaced with a concert platform.

Within the external walls of the concert-hall space we created new reverse-fan-shape and tilted walls to generate strong early lateral reflections in the audience areas. When reflected sound in a concert hall arrives at a listener's ears from the left and right, he or she should feel enveloped in the music. Our early studies showed that reverse-fan-shaping of the side walls can enhance this effect, and it is a feature of our concert-hall designs for the Meyerson Symphony Center, Dallas, and Symphony Hall, Birmingham.

Our more recent studies include modelling the strong effects of 'audience-grazing attenuation' – an effect that occurs when sound propagates only just above the heads of the audience and which can render the cellos inaudible. We have found that by tilting the side walls inwards, the sound will propagate from sufficiently above audience head-height to avoid this effect. In the unique design of Omsk, we have employed both reverse-fan shaping and tilted walls to enhance the strength of the early lateral sound. Although Omsk is the first concert hall to have these features, its success ensures that it will not be the last.

Nicholas Edwards  
[www.idibri.uk](http://www.idibri.uk)



Recorded in Omsk Philharmonic Hall, Omsk, Siberia, on 22 June (*Overture to a Tragedy*),  
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Woldemar Bargiel (1824–97) was one of the best-known composers of his day, an important teacher and Clara Schumann's half-brother, but his music has been largely forgotten. His only symphony has a Beethovenian drive, and his three published orchestral overtures, which are symphonic poems in all but name, lie downstream from Schumann, with a Brahmsian weight and power.

## BARGIEL Complete Orchestral Music, Volume One

- |   |              |          |   |                 |
|---|--------------|----------|---|-----------------|
| <b>Symphony in C major, Op. 30</b> (1864)                   | <b>30:07</b> | <b>6</b> | <b><i>Overture to Prometheus, Op. 16</i></b>      |                 |
| <b>1</b> I <i>Allegro energico</i>                          | 8:24         |          | (1852; rev. 1854 and 1859)                        | <b>18:22</b>    |
| <b>2</b> II <i>Andante con moto</i>                         | 10:53        |          |   |                 |
| <b>3</b> III <i>Menuett</i>                                 | 4:38         | <b>7</b> | <b><i>Overture to Medea, Op. 22</i></b> (c. 1861) |                 |
| <b>4</b> IV <i>Allegro molto</i>                            | 6:12         |          |   | <b>12:49</b>    |
| <hr/>   |              |          |   |                 |
| <b>5</b> <b><i>Overture to a Tragedy, Op. 18</i></b> (1856) | <b>14:41</b> |          |   | <b>TT 75:59</b> |

**Siberian Symphony Orchestra**  
**Dmitry Vasilyev**

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