

POPPER

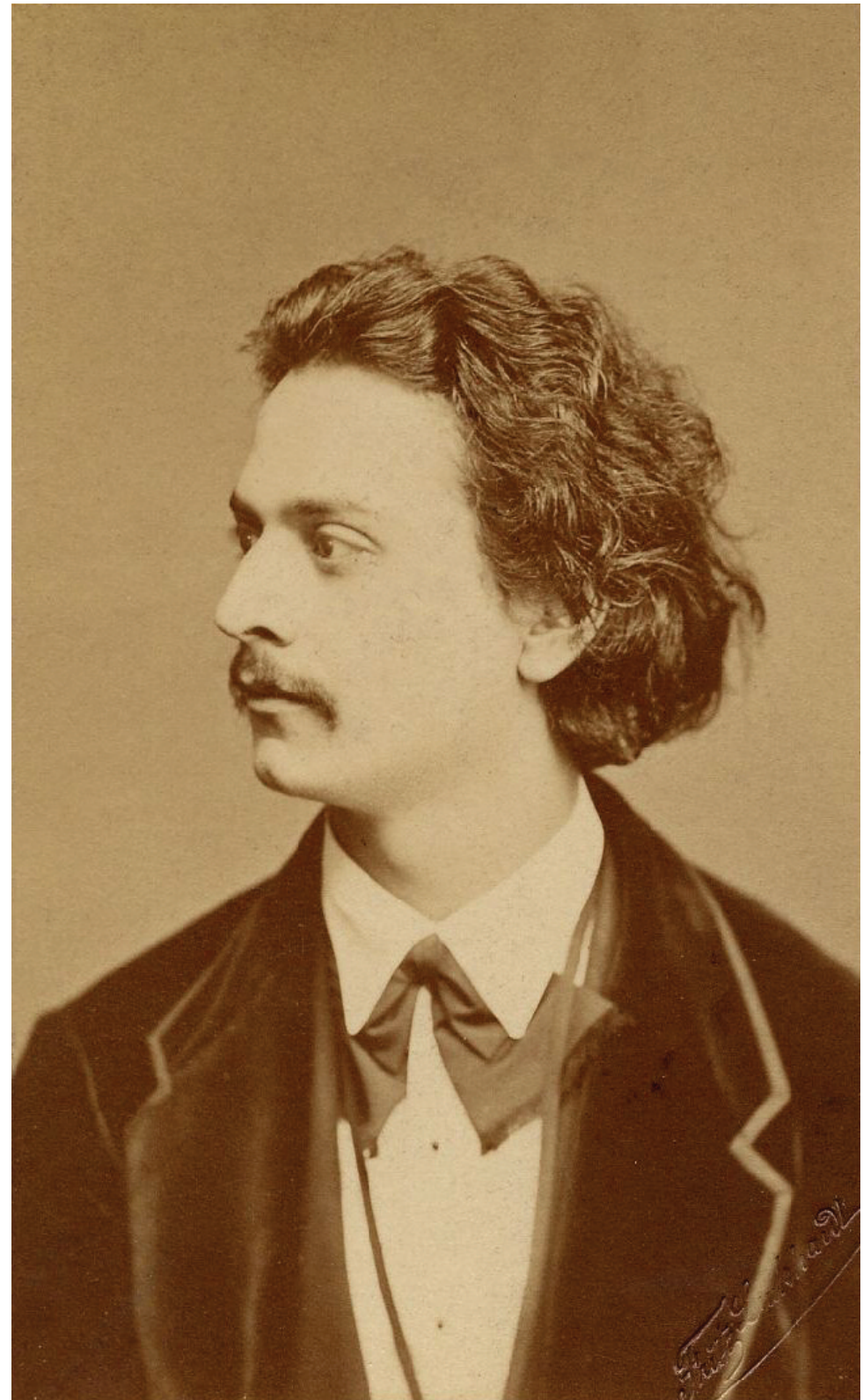
Cello Concertos

Martin Rummel, Cello

Mari Kato, Piano

**Czech Chamber Philharmonic
Orchestra Pardubice**

Tecwyn Evans



David Popper (1843–1913)

Cello Concertos

The cellist David Popper was born in Prague in 1843, the son of the Prague Cantor. He studied the cello there under the Hamburg cellist Julius Goltermann, who had taken up an appointment at the Prague Conservatory in 1850. It was through Liszt's then son-in-law, the pianist and conductor Hans von Bülow, that Popper was recommended in 1863 to a position as Chamber Virtuoso at the court of the Prince Friedrich Wilhelm Konstantin von Hohenzollern, who had had a new residence with a concert hall built at Löwenberg. The musical establishment there was disbanded, however, in 1869, on the death of the Prince. In 1867 Popper made his debut in Vienna and the following year was appointed principal cellist at the Court Opera, serving also for a time as cellist in the Hellmesberger Quartet. In 1872 he married Liszt's pupil Sophie Menter, described by her teacher as his only legitimate daughter as a pianist and the greatest woman pianist of the age, later to join the staff of the St Petersburg Conservatory. The following year they left Vienna to embark on a series of concert tours throughout Europe and in 1882 he undertook a tour of Spain and Portugal with the French violinist Émile Sauret. His marriage was dissolved in 1886, the year in which Liszt died during a reluctant stay in Bayreuth, where Sophie Menter and her friends had visited him, as his life drew to a close. In 1896 Popper settled in Budapest to teach at the Conservatory that Liszt had established there, serving for a time as cellist in the quartet led by Jenő Hubay, the son of the first head of the Conservatory string department, who had inherited his father's position as professor of violin in 1886. In the same year Popper joined Hubay and Brahms in a performance in Budapest of Brahms's *Piano Trio in C minor*, continuing an earlier connection with the composer. Popper died at Baden, near Vienna, in 1913.

As a composer Popper is remembered for his compositions for cello. These include four concertos, now seldom heard in the concert hall, and, better known, a number of salon pieces. His studies remain a necessary

element in the repertoire of aspirant cellists, while his other works include compositions that give an opportunity for virtuoso display.

Popper's *Cello Concerto No. 1 in D minor, Op. 8*, was published in Mainz in 1871 and dedicated to his former teacher, Julius Goltermann. After two bars of orchestral introduction, the soloist enters with an F major ascending arpeggio, an indication of some harmonic ambiguity. The first movement provides opportunities for virtuosity and leads to a *maestoso* passage introduced by the orchestra and marked *Mit grösster rhythmischer Bestimmtheit* ('With the greatest rhythmic precision'). The final bars of the movement modulate to A major, in preparation for the lyrical *Andante maestoso*, the slow movement. The third movement starts with a *quasi recitativo* soon followed by a *Tempo di Polacca*, interspersed with extended displays of double-stopping.

Cello Concerto No. 2 in E minor, Op. 24, was published in Leipzig in 1880. After a slightly sinister opening the principal theme of the first movement is given to the orchestra, before the entry of the theme in more elaborate form from the soloist, including the use of quadruple stopping and further technical display. The slow movement is in A flat major and a lilting 6/8, leading to a lively final movement, again with passages of multiple stopping, including octaves, exploring the widest range of the solo cello.

Popper's *Cello Concerto No. 3 in G major, Op. 59*, was published a year later, with a dedication to the Imperial Russian State Counsellor Von Ogarev. The concerto is in a single movement, its lyrical mood established from the outset. Although not without technical demands, not least passages in harmonics, the general tenor is one of calm and serenity, largely dominated by the principal theme.

Cello Concerto No. 4 in B minor, Op. 72, was published in 1900, offering, as for the earlier concertos, accompaniment for orchestra or for piano. The work is dedicated to his 'great colleague', the cellist Alfredo Piatti,

and recorded here with piano accompaniment, a medium to which it is well suited. It is introduced by the piano, with dotted rhythms that have a continuing part to play in the whole work. The cello enters with a display of double-stopping and is later to introduce a secondary lyrical theme. The following short *Lento assai*, starts in a sombre F minor, gradually assuming a more lyrical mood, as it leads, through a short cadenza, to a third movement, *Scherzo*. A piano interlude, with elements of recitative is

followed by the inevitable dotted rhythms of the rapid final movement, recalling elements of the opening. Suggesting chamber music rather than a concerto, the work adds to the series of four concertos that reflect Popper's growing maturity as a composer, with music rather than technical virtuosity at the heart of the final concerto.

Keith Anderson

David Popper (1843–1913)

Die Konzerte für Violoncello

David Popper wurde am 16. Juni 1843 als Sohn des damaligen Prager Synagogen-Kantors geboren. Der Hamburger Cellist Julius Goltermann, der seit 1850 am Prager Konservatorium unterrichtete, wurde sein Lehrer. Als Fürst Friedrich Wilhelm Konstantin von Hohenzollern für seine neue, mit einem Konzertsaal versehene Residenz im schlesischen Löwenberg einen passenden Cellisten suchte, empfahl ihm Hans von Bülow, der bekannte Pianist und Dirigent, 1863 den jungen Popper als Kammervirtuosen. Nach dem Tode des Fürsten wurde die musikalische Einrichtung jedoch schon 1869 wieder aufgelöst. Zu diesem Zeitpunkt lag Poppers Wiener Debüt bereits zwei Jahre zurück, und ein Jahr war vergangen, seit ihn die Hofoper zu ihrem Ersten Cellisten ernannt hatte. Überdies spielte Popper eine Weile im Streichquartett des Geigers Josef Hellmesberger senior.

Am 4. Juni 1872 heiratete David Popper die Pianistin Sophie Menter, die für Franz Liszt seine »einzige legitime Klaviertochter«, die bedeutendste weibliche Vertreterin der aktuellen Pianistenzunft war und später als Professorin am St. Petersburger Konservatorium unterrichtete. Ein Jahr nach der Heirat begab sich das Ehepaar von Wien aus auf etliche Konzertreisen durch Europa. Mit dem französischen Geiger Émile Sauret unternahm Popper 1882 eine Tournee nach Spanien und Portugal. 1886 wurde er von seiner Frau geschieden, die dem alten Franz Liszt noch kurz vor seinem Lebensende zusammen mit anderen Freunden in Bayreuth einen Besuch abgestattet hatte. Ihr Ex-Mann lebte seit 1896 in Budapest und unterrichtete an der von Liszt gegründeten Akademie. Außerdem wirkte er zeitweilig in dem Streichquartett des Geigers und Komponisten Jenő Hubay (Eugen Huber), der ein Jahr nach dem Tode seines Vaters Karl (Károly) Huber (1827–1885) dessen akademische Violinprofessur übernahm. Am 20. Dezember 1886 hob Johannes Brahms zusammen mit Jenő Hubay und David Popper, den er schon von früher kannte, sein drittes Klaviertrio in c-moll aus der Taufe. Popper starb am 7. August 1913 in Baden bei Wien.

Kompositorisch ist David Popper durch seine Musik für Violoncello in Erinnerung geblieben. Zu seinem Œuvre gehören vier Konzerte, die heute kaum einmal live gespielt werden, sowie etliche besser bekannte Salonstücke. Seine Etüden gehören zum festen Repertoire hoffnungsvoller Cellisten; ansonsten finden sich unter seinen Werken viele, mit denen man sich als Virtuose ins Zeug legen kann.

Das *Konzert für Violoncello und Orchester Nr. 1 d-moll* op. 8 wurde 1871 in Mainz veröffentlicht und ist dem einstigen Lehrer Julius Goltermann gewidmet. Nach einer zweitaktigen Orchestereinleitung setzt der Solist mit einem aufsteigenden F-dur-Arpeggio ein, das für eine gewisse harmonische Mehrdeutigkeit spricht. Der Kopfsatz bietet virtuose Möglichkeiten und führt zu einem *Maestoso* (»In mässigem Zeitmass. Mit grösster rhythmischer Bestimmtheit«), das vom Orchester eröffnet wird. In den letzten Taktten des Satzes moduliert Popper nach A-dur, um das lyrische *Andante maestoso* vorzubereiten. Diesem schließt sich als Finale ein lebhaftes *quasi recitativo* an, das ins *Zeitmass der Polonaise* übergeht und für den Solisten mancherlei Doppelgriff-Passagen bereithält.

Das zweite *Concert für Violoncell mit Begleitung des Orchesters e-moll* op. 24 erschien 1880 in Leipzig. Das Hauptthema des ersten Satzes wird vom Orchester nach einer leicht spukhaften Einleitung exponiert, worauf der Solist den Gedanken in einer kunstvolleren Gestalt übernimmt, um ihn mit Vierfachgriffen und anderen technischen Kunststücken auszuführen. Der Mittelsatz steht in As-dur und erreicht in seinem wiegenden Sechachteltakt das lebhaftes Finale, dessen virtuos Passagenwerk Oktav- und andere Mehrfachgriffe enthält und die größtmögliche Spannweite des Soloinstruments ausnutzt.

Das *dritte Cellokonzert in G-dur* op. 59 erschien ein Jahr nach dem vorigen und ist »Sr. Excellenz dem Kaiserl. Rußischen Staatsrath von Ogarew freundlichst zugeeignet«. Von Anfang an ist die lyrische

Stimmung des einsätzigen Werkes unverkennbar. Trotz seiner technischen Ansprüche, die nicht zuletzt in seinen Flageolet-Passagen zu Tage treten, herrscht hier generell ein Ton der Ruhe und Serenität, der weitgehend im Zeichen des Hauptthemas steht.

Das *vierte Cellokonzert in h-moll* op. 72 wurde 1900 in Leipzig veröffentlicht und »meinem grossen Collegen Alfredo Piatti in inniger Verehrung« gewidmet. Wie alle vorherigen Konzerte sieht auch dieses Werk als alternative Begleitung eine solche des Klaviers vor – und in dieser Version, die sehr gut zu der Musik passt, ist es hier auch eingespielt worden. Die punktierten Rhythmen, die den Auftakt des ersten Satzes markieren, werden auch im weiteren Verlauf des Konzertes eine Rolle spielen. Der Solist meldet sich mit Doppelgriffen zu Worte und hat dann auch das lyrische Nebenthema zu

exponieren. Das anschließende kurze *Lento assai* beginnt in einem düsteren f-moll, nimmt aber nach und nach lyrischere Züge an und führt über eine kurze Kadenz zu dem an dritter Stelle stehenden *Scherzo*. Einem »Orchester-Zwischenspiel« (*Andante*) mit rezitativischen Elementen und einem kurzen Rückblick auf das *Allegro (di Scherzo)* folgen beinahe zwangsläufig die punktierten Rhythmen des *Allegro non troppo*-Finales, die an die Elemente des Anfangs erinnern. Das hier eher kammermusikalisch aufgefasste Werk zeigt noch einmal die zunehmende Reife des Komponisten, der in diesem letzten Konzert die technische Virtuosität zu Gunsten des musikalischen Inhalts zurücknimmt.

Keith Anderson

Deutsche Fassung: Cris Possiac

Mari Kato



Photo: Paladino Media

Mari Kato was born in Obihiro, Japan, and studied at the Musikhochschule in Köln with Tiny Wirtz, and at the Musikhochschule in Hanover with David Wilde. She attended the masterclasses of Paul Badura-Skoda and Sergey Dorenski and was awarded First Prize at the Beethoven Piano Competition in Sapporo in 1987 and at the International Piano Competition in Lugano in 1991. As a soloist, Kato has performed with the Northern Chamber Orchestra in Sapporo and the Sapporo Symphony Orchestra, working with conductors such as Lorin Maazel, Hubert Soudant, Johannes Kalitzke, Tadaaki Otaka, Michael Boder and Joji Hattori. She is a regular guest at international music festivals, performing with artists such as Benjamin Schmid, Luz Leskowitz, Thomas Riebl, Vladimir Mendelssohn, Lars Anders Tomter, Julius Berger, Andreas Brantelid, Christine Hoock, Joris Van den Hauwe, Johannes Hinterholzer, the Kocian Quartet and the Amati Ensemble. From 1995 to 2000, she taught at the Folkwang Hochschule in Essen, and since 2000 has been teaching as a collaborative pianist at the Mozarteum in Salzburg.

Czech Chamber Philharmonic Orchestra Pardubice



The Czech Chamber Philharmonic Orchestra Pardubice, founded in 1969, is one of the Czech Republic's top orchestras. With a repertoire that includes a large number of compositions from the Baroque era to contemporary music, including many crossover and multi-genre projects, the orchestra is valued for its stylistic interpretations and the extraordinary quality of its orchestral sound. It often performs at the Czech Republic's most important festivals and at many important venues in Europe such as the Concertgebouw, Amsterdam, the Salzburg Festspielhaus, the Herkulessaal and Gasteig in Munich, the Musikverein in Vienna, the Brucknerhaus in Linz, the Meistersingerhalle in Nuremberg, and many others. Outside Europe the orchestra has played in Japan and has toured extensively around America. The orchestra has collaborated with many leading conductors, including Jiří Bělohlávek, Marco Armiliato and Mariss Jansons, and soloists including Lazar Berman, Ivan Moravec, Isabelle van Keulen, Vladimír Spivakov, Pavel Šporcl, Gabriela Demeterová, Ángel Romero, Helen Donath and Dagmar Pecková.

www.kfpar.cz

Tecwyn Evans



New Zealand-born conductor Tecwyn Evans studied at the University of Otago and the University of Lawrence, Kansas as a Fulbright Scholar. He began his conducting career after Sir Andrew Davis appointed him chorusmaster of the Glyndebourne Festival Opera. A finalist of the 2005 Leeds Conductors Competition, he subsequently established relationships with the BBC Philharmonic, the BBC National Orchestra of Wales and the BBC Singers as well as undertaking varied work across ten countries. From 2009 to 2011 Evans was *Erster Kapellmeister und Stellvertreter des Chefdirigenten* at the Oper Graz, and was subsequently appointed director of music for the Danish National Opera. Tecwyn has worked alongside artists such as Sir Bryn Terfel, Nicola Benedetti and Steven Isserlis, and has conducted the world premieres of works by Sir John Tavener, Anthony Ritchie and Ross Harris, among others. In New Zealand, Tecwyn has appeared with all the major orchestras and arts organisations and is much in demand as both an adjudicator and conducting tutor.

tecwynevans.com

Martin Rummel

The Austrian cellist Martin Rummel (b. 1974) is not only the last pupil of the legendary William Pleeth, but with the release of nearly 50 albums, one of the most distinguished cellists of his generation. He continually gains worldwide praise for his recordings of previously undiscovered music (including works by Joseph Merk for Naxos [8.572759] and the *Complete Cello Concertos* by Andrea Zani for Capriccio), and is a regular guest with orchestras or at festivals and venues throughout Europe, Asia, Oceania and the Americas. As a pedagogue, he is the editor of an acclaimed series of editions of all major cello études for Bärenreiter, and is currently Head of School at the University of Auckland's School of Music. He is the owner and mastermind of the Vienna-based company paladino media, and was artistic director of various chamber music festivals. Rummel plays a cello by Martin Horvat, made in Cremona in 2010, and is an endorsement artist Thomastik-Infeld, Vienna. www.martinrummel.com



David Popper was one of the most important cellists of the 19th century and is remembered for the études of his *High School of Cello Playing* (8.557718-19). Popper premiered chamber works by Brahms and championed Schumann's *Cello Concerto*, and his own four concertos span an illustrious 50-year career. Each shares a lyrical Romantic spirit: the playful *First Concerto*, an enjoyable prelude to the more dramatic and virtuosic *Second*, and the single-movement *Third* a masterpiece in melodic compactness. The *Fourth Concerto* was dedicated to 'my great colleague' Alfredo Piatti and is recorded here in its version with piano.

David
POPPER
(1843–1913)

Cello Concerto No. 1 in D minor, Op. 8		22:18	Cello Concerto No. 3 in G major, Op. 59		11:42
1	Frisch und feurig	9:08	7	Allegro vivace	11:42
2	Andante maestoso	5:46			
3	Lebhaft, quasi recitativo – Tempo di Polacca	7:24	Cello Concerto No. 4 in B minor, Op. 72		
			(version for cello and piano)		18:32
Cello Concerto No. 2 in E minor, Op. 24		26:15	8	Allegro moderato	6:10
4	Allegro moderato	13:07	9	Lento assai	2:01
5	Andante	6:35	10	Scherzo: Allegro ma non troppo	2:54
6	Allegro molto moderato	6:30	11	Allegro non troppo	7:27

Martin Rummel, Cello

Mari Kato, Piano **8–11**

Czech Chamber Philharmonic Orchestra Pardubice **1–7**

Tecwyn Evans **1–7**

Recorded: 21–22 November 2017 at the Philharmonie, Pardubice, Czech Republic **1–7**,

17 January 2018 at Schloss Weinberg, Kefermarkt, Austria **8–11**

Producer and engineer: Jiří Štilec **1–7**, Erich Pintar **8–11**

Booklet notes: Keith Anderson • Cover photo of David Popper by Fritz Luckhardt (1843–1894)