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CLASSICS

# HIDEKO UDAGAWA

## ROMANTIC NOVELTIES

FOR VIOLIN & ORCHESTRA

PHILHARMONIA  
ORCHESTRA

MARTYN BRABBINS  
CONDUCTOR

# ROMANTIC NOVELTIES

## FOR VIOLIN & ORCHESTRA

1	Fantasia on Russian themes, Op.33	Rimsky-Korsakov	[4.00]
2	Capriccio in A minor	Gade	[8.51]
3	Mazurka, Op.10 No.2 *	Ysaÿe	[9.44]
4	Méditation, Op.32	Glazounov	[3.16]
5	Saltarelle Carnavalesque, Op.Posth *	Ysaÿe	[5.02]
6	Serenade Mélancolique, Op.26	Tchaikovsky	[9.04]
7	Variations in E minor	Joachim	[14.04]
Total Timings			[53.57]

\* World Premiere Recordings

HIDEKO UDAGAWA VIOLIN  
THE PHILHARMONIA ORCHESTRA  
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### Programme Note

Whilst not every item in this programme can be traced to what is today termed the Russian School of violin playing, which is to say that which emerged in the latter part of the 19<sup>th</sup> century and reached its flowering in the early decades of the 20<sup>th</sup>, there is no doubt that each of the composers represented here were – in their violin writing – either members of, or strongly influenced by, the violin schools of northern Europe, rather than the Mediterranean schools of Italian or Spanish provenance. In this regard, the repertoire on this disc provides a conspectus of that era of concert violin music composed within an approximate twenty-year period (c.1874-93).

If the most famous early Russian violin composers and teachers included Ivan Khandochkine (1747-1804), those of his successors created a fertile environment in which Peter Stoliarski and the Hungarian-born Léopold Auer were able each to establish a style of violin playing which came, in many respects, to dominate the world – especially after the 1917 revolution, which led to many of the younger masters – but not all – to seek a new life in the West and in the United States. If this group included amongst Stoliarski's pupils David Oistrakh and Nathan Milstein, and Oistrakh's

son Igor, Auer's pupils were no less eminent: Jascha Heifetz, Mischa Elman and Efrem Zimbalist studied with him as also did Nathan Milstein. Clearly, the establishment of such a fertile environment proved to be an inspiration for composers, and not merely Russian composers, as we shall see.

1 **Fantasia de concert on two Russian themes for Violin and Orchestra, Op.33** (1886)  
**Nikolai Andreyevich Rimsky-Korsakov** (1844-1908)

Rimsky-Korsakov wrote comparatively few concertante works, but his five relatively short compositions in that genre all date from between 1877 (Concerto for Trombone and Military Band) and 1886. In fact, the *Fantasia de concert on two Russian themes for violin and orchestra*, published in Leipzig in 1887 as his Opus 33, is the last of these, a work which exhibits more than a nod in the direction of the then emerging Russian nationalist school owing to the material being based upon two folk-songs. These are best translated as 'I am tired of the Night' and 'The young girl went walking in the little wood', the titles of which give a fair idea of the character of the music, though the precise nature of the adventures which we assume befell her are doubtless better left to the imagination.

Hideko Udagawa adds: “*The version recorded here is by Fritz Kreisler, who extended and embellished the piece making it a more colourful and brilliant concert work*”.

**2** **Capriccio in A minor for Violin and Orchestra** (1878)

**Niels Wilhelm Gade** (1817-1890)

Born in Copenhagen, Niels Wilhelm Gade began his career – as, later, did Carl Nielsen, who became his pupil – as a violinist with the Royal Danish Orchestra, which body premiered his concert overture *Efterklange af Ossian* (better-known in English-speaking circles as *Ossian*) in 1841. Mendelssohn conducted the first performance of Gade’s First Symphony in Leipzig in March 1843, to which city Gade had moved to teach at the Conservatory. Mendelssohn became an important influence and following his death in 1847, Gade was appointed his successor as chief conductor of the Gewandhaus Orchestra, but returned to Copenhagen the following year when war broke out between Prussia and Denmark.

In Copenhagen, Gade continued to compose, his output eventually embracing eight symphonies, a violin concerto and other works for violin and orchestra, including this *Capriccio*, the success

of which doubtless spurred Gade on to complete a full-scale Concerto in D minor two years later (his Opus 56). Strictly speaking, although the *Capriccio* does not have an opus number, it should be Opus 54: that number is omitted from Gade’s own list, and the work comes between his published Opp 53 and 55. It has been claimed that Gade’s series of what he termed ‘concert pieces’ (into which category this *Capriccio* undoubtedly falls), whilst having been composed at the height of the Romantic nationalist period, are better noted for having often been written on Danish folklore and Danish folk-music.

As we might expect, Gade’s *Capriccio* breathes the fresh, bracing air of Scandinavia, the Germanic influence of his Leipzig years now almost entirely absent. None the less, this influence remains true up to a point, for the delicate orchestration and the sense of a lengthy melodic top line accompanied by a relatively swiftly-moving bass, at the same time as embracing within the composition the quick-silver nature of a fanciful caprice, surely reflect the essence of Mendelssohn’s influence on the younger Scandinavian master.

**3** **Mazurka for violin and orchestra, Op.10 No.2**

**5** **Saltarello Carnavalesque, Op.Posth**

**Eugène Ysaÿe** (1858-1931)

*Mazurka* orchestrated by Allan Wilson  
(World Premiere Recordings)

The great Belgian violinist, composer and conductor Eugène Ysaÿe was in many ways a legitimate heir of Joachim, but the Belgian’s style of playing owed more to the strongly emerging Franco-Belgian school than to the relatively classical style of Joachim and Auer. Ysaÿe had a colourful and artistically admirable life, and he was keen to promote the best works of his contemporaries. He made a sensational debut in New York in the 1890s, and he gave the German premiere of Elgar’s Violin Concerto in Berlin on January 8, 1912 with Artur Nikisch conducting – not Fritz Kreisler, to whom the work is dedicated and who gave the world premiere in London in November 1910 with Elgar conducting the London Symphony Orchestra.

Eugène Ysaÿe’s original compositions are not many in number, and by no means all of them are for violin, but in his work-list may be found two *Mazurkas*, Opus 10, written *circa* 1893, which were published in Moscow. The second of these, in A minor, may relate more to the styles of Wieniawski and Vieuxtemps, as has been claimed,

but in the A minor *Mazurka*, marked *Moderato*, we find a flowing, not so simple theme, *dolce*, which veers hauntingly between A minor and D minor, the triplet in the fifth bar of the violin part adding a subtle and telling variant.

In great contrast the *Saltarello Carnavalesque* was found after Ysaÿe’s death in his papers. Consequently, little is known about the work, or the period in which it was written, but it comes as a very different study in violin playing and in compositional character to the relatively early *Mazurka*. If the music itself poses few problems for the attentive listener, it is difficult not to agree with David Oistrakh regarding Ysaÿe’s technique and all-round mastery of the violin, when he said that ‘Ysaÿe stands out as the greatest innovator since Paganini’.

**4** **Méditation for violin and orchestra Op. 32** (1891)  
**Alexander Konstantinovich Glazunov** (1865-1936)

This very beautiful piece was originally written for violin and piano in 1891, and was later orchestrated by the composer. Although relatively short for a one-movement work with orchestra, it should not be thought of as a possible study for a concerto slow movement, for its pulse is essentially static, and the music possesses little

in the way of harmonic development. It therefore stands as a single work, by itself the interest lying almost exclusively in the violin's beautifully arching melodic line. None the less, the work makes much of the harmonic implications arising from the underlying D major tonal centre, with a degree of fluidity and subtlety so typical of this masterly composer.

**[6] Sérénade Mélancolique for Violin and Orchestra, Op.26 (1875)**

**Pyotr Ilyich Tchaikovsky (1840-1893)**

Tchaikovsky's Violin Concerto in D major, published as his Opus 35, followed three years after the completion of the First Piano Concerto of 1874-75, but ideas for such a concerto had occupied Tchaikovsky on and off during that period, including this *Sérénade mélancolique in B minor for violin and orchestra*, which was written towards the end of 1875 and first performed in Moscow on the following January 28.

The key suggests that Tchaikovsky's thoughts were already turning towards a full-scale three-movement concerto for violin in D major, although several years were to pass before his magnificent full-scale work in that key appeared. The premiere of the wistful *Sérénade mélancolique*

took place in Moscow in January 1876, although the music was not published until three years later.

**[7] Variations for Violin and Orchestra in E minor (1880)**

**Joseph Joachim (1831-1907)**

Joseph Joachim was the seventh of eight children, born in the Hungarian part of the Austro-Hungarian Empire (as was Auer, fourteen years later). In 1843, still aged only eleven, he entered the new Leipzig Conservatory of Music where he came under the influence of Felix Mendelssohn, its founder, where his musical training was securely founded upon classical precepts.

Joachim is far better-known today as a violinist, although he was a noted conductor and teacher as well (among his pupils were Léopold Auer, Bronislaw Huberman, Joseph Szigeti and Eugene Ormandy) yet his original compositions are rarely encountered. Equally well known today as a friend and devotee of Brahms (Joachim conducted the premieres of several of Brahms's orchestral pieces as well as giving the premiere of many of the composer's violin works), the *Variations for Violin and Orchestra* were composed at a particularly stressful period in both Joachim's and Brahms's lives. In 1881, when Joachim petitioned for divorce

from his wife, Brahms strained their relationship by siding with Amalie Joachim, a fine contralto, who had inspired – and first sang – the solo part in Brahms's *Alto Rhapsody*.

Despite the troubles in his private life, the *Variations* show few signs of stress. The work indeed has much in common in terms of character with Tchaikovsky's *Rococo Variations* for cello and orchestra, composed a few years earlier, rather than the intertwining of thematic material such as we hear in Rimsky-Korsakov's *Fantasie de Concert*. The work is dedicated to Pablo de Sarasate, yet Joachim himself was the soloist at the first performance, in Berlin on February 15 1881.

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## BIOGRAPHIES

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### HIDEKO UDAGAWA

Hideko Udagawa has performed extensively throughout the world and captivates international audiences with her artistry and enthusiasm. Critics have acclaimed her performances, commending her passionate commitment, dazzling agility and refinement of taste. As a protégée of Nathan Milstein, she has inherited the great Russian romantic tradition of violin playing. Her performances have spanned 30 countries across Europe, North America and Asia-Pacific, and more than 100 cities and towns in the United Kingdom alone.

Ms Udagawa made her orchestral debut in London with the London Symphony Orchestra under Sir Charles Mackerras, playing Bruch's G minor concerto at the Barbican Hall. Highlights from her other engagements include performances with the Philharmonia under Leonard Slatkin, Royal Philharmonic under Paavo Jarvi, Royal Liverpool Philharmonic under Marek Janowski, City of Birmingham Symphony under Okko Kamu, London Mozart Players under Matthias Bamert,



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Russian National under Paavo Berglund, Moscow Philharmonic under Fedor Glushchenko, as well as English Chamber, National Symphony and Bavarian Radio orchestras.

In addition, she has made a twelve city tour in North America with the Mozarteum Orchestra of Salzburg and tours in Japan with Warsaw Philharmonic under Kazimierz Kord and with Japan Philharmonic. She has also toured as a guest soloist with many visiting orchestras to the United Kingdom, including Berlin Symphony, Polish Chamber and Bucharest Philharmonic. Invitations to many international festivals have included the George Enescu, City of London, Norfolk & Norwich, Perth, Brno, Ankara and Assisi festivals.

In addition to live performances, Ms Udagawa has made a number of recordings which draw on her wide-ranging repertoire of over 40 concerti. She is particularly enthusiastic about discovering great unrecorded works. Her CD of works by Aram Khachaturian with the pianist Boris Berezovsky, for Koch International, includes seven world premiere recordings and her recent CD of works by Rachmaninov with the pianist Konstantin Lifschitz, for Signum Records, is the first ever collection of this popular composer's works for violin and piano and includes previously unrecorded pieces.

Other recordings include the Bruch and Brahms Violin Concerti with London Symphony under Sir Charles Mackerras for Chandos and Glazunov's Violin Concerto, together with other works by

Tchaikovsky, Chausson, Sarasate and Saint-Saëns, with London Philharmonic on Carlton Classics. She has also made recordings of Heifetz transcriptions with Pavel Gililov for ASV and violin virtuoso pieces for Toshiba-EMI.

As the great-granddaughter of one of Japan's historically most influential prime ministers, she enjoys the international performer's role as a cultural ambassador. Among several performances for the United Nations, she played at its 50th anniversary concerts in Vienna's Konzerthaus and the Victoria Hall in Geneva. She has also presented a recital in Tokyo in the presence of their Imperial Highnesses, the Crown Prince and Princess of Japan.

Hideko Udagawa studied with Nathan Milstein, who was her only teacher in the West, in London and at the Juilliard School in New York. After living in Tokyo and New York, she is now making her home in London.

[www.hidekoudagawa.com](http://www.hidekoudagawa.com)

### THE PHILHARMONIA ORCHESTRA

The Philharmonia Orchestra is one of the world's great orchestras. Acknowledged as the UK's foremost musical pioneer, with an extraordinary

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Today, the Philharmonia has the greatest claim of any orchestra to be the UK's National Orchestra. It is committed to presenting the same quality, live music-making in venues throughout the country as it brings to London and the great concert halls of the world. In 2008/09 the Orchestra performed more than 200 concerts, as well as presenting chamber performances by the Soloists of the Philharmonia Orchestra, and recording scores for films, CDs and computer games. For more than 13 years now the Orchestra's work has been underpinned by its much admired UK and International Residency Programme, which began in 1995 with the launch of its residencies at the Bedford Corn Exchange and London's Southbank Centre. During 2008/09 the Orchestra not only performed more than 45 concerts at Southbank Centre's refurbished Royal Festival

Hall, but also celebrated its 12th year as Resident Orchestra of De Montfort Hall in Leicester, its ninth year as Orchestra in Partnership at the Anvil in Basingstoke and the second year of a new residency in Kent and the Thames Gateway, based in Canterbury. The Orchestra's extensive touring schedule also included performances in more than 40 of the finest international concert halls in Europe and the Far East, many of them as part of Salonen's major project, City of Dreams, exploring the music and culture of Vienna between 1900 and 1935.

## MARTYN BRABBINS

Artistic Director of the Cheltenham International Festival of Music 2005-2007, he was Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994-2005. He is Principal Guest Conductor of the Royal Flemish Philharmonic, a position which started in September 2009. After studying composition in London and then conducting with Ilya Musin in Leningrad, his career was launched when he won first prize at the 1988 Leeds Conductors' Competition. Since then Brabbins has regularly conducted all the major UK orchestras and is much sought-after in Europe, notably in Germany, Holland, Belgium and Scandinavia.

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Edited and Mixed - Dave Rowell

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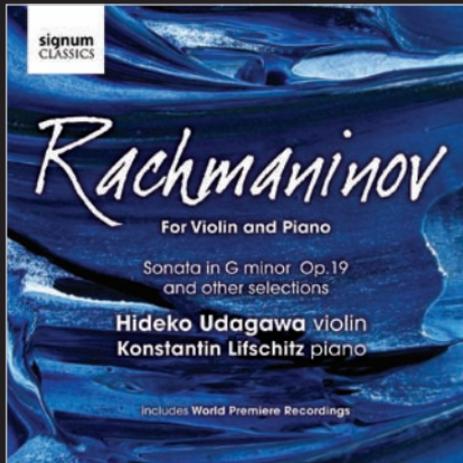
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**Fanfare Magazine, May 2010**

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**BBC Music Magazine, February 2010**

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**The Strad, March 2010**