

NAXOS

VIRTUOSO CELLO ENCORES

**Bach • Schubert • Popper • Debussy • Ravel
Offenbach • Rachmaninov • Shostakovich**

**Maria Kliegel, Cello
Raimund Havenith, Piano**



VIRTUOSO CELLO ENCORES

Gaspar Cassadó (1897-1966)

1 Dance of the Green Devil

David Popper (1843-1913)

2 Fantasy on Little Russian Songs, Op. 43

3 Serenade, Op. 54, No. 2

Johann Sebastian Bach (1685-1750)

4 Suite No. 3 in D major, BWV 1068: Air (transcribed by Leonard Rose)

Franz Schubert (1797-1828)

5 Ständchen (Serenade) (transcribed by Henri Marteau)

Franz Schubert (1808-1878)

6 Die Biene (The Bee) (transcribed by Werner Thomas-Mifune)

Enrique Granados (1867-1916)

7 Goyescas: Intermezzo (transcribed by Gaspar Cassadó)

Dmitry Shostakovich (1906-1975)

8 The Gadfly, Op. 97: Tarantella (transcribed by Jusas Tschelkauskas)

Maurice Ravel (1875-1937)

9 Habanera (transcribed by Paul Bazelaire)

Claude Debussy (1862-1918)

10 24 Preludes: No. 8 – The Girl with the Flaxen Hair (transcribed by L.-R. Feuillard)

Jean Baptiste Senaillé (1687-1730)

11 Allegro spiritoso (transcribed by J. Salmon)

Henri Vieuxtemps (1820-1881)

12 Cantilena, Op. 48, No. 24 (transcribed by Jénő Hubay)

Siegfried Barchet (1918-1982)

13 Images de Menton: Boulevard de Garavan

Jacques Offenbach (1819-1880)

14 Danse Bohémienne, Op. 28

Sergey Rachmaninov (1873-1943)

15 Vocalise, Op. 34, No. 14 (transcribed by Leonard Rose)

George Gershwin (1898-1937)

16 Short Story (transcribed by Samuel Dushkin)

The violoncello, generally known in a nonsensical abbreviation as the cello, developed as the bass instrument of the violin family in the early sixteenth century. Its emancipation began towards the end of the seventeenth century, when composers occasionally gave the instrument freedom from the bass line. In Bologna at the Basilica of San Petronio, cellist-composers wrote solo sonatas and concerto movements for the cello, while the newly developed *concerto grosso* allowed occasional virtuosity, with a solo cello included in the group of soloists forming the usual *concertino* group. The new century brought full solo concertos for the instrument from composers like Vivaldi in Venice, and from Bach in Cöthen a set of six suites for unaccompanied cello. The cello continued to serve a double purpose, as an essential component of the basic string orchestra or the classical string quartet, with occasional excursions into virtuosity. It was left to the nineteenth century to produce a series of cellist-composers and composers for the cello, drawing inspiration from the compositions of the period for the violin, and eventually providing a smaller but significant romantic repertoire.

Among the great cellists of the present century was Gaspar Cassadó, who was born in Barcelona in 1897. He started to learn the cello at the age of seven and two years later gave his first public concert. In 1910 he became a pupil of Casals in Paris, where he was also influenced by Ravel and his compatriot Manuel de Falla. In 1914 he returned to Barcelona and there studied harmony and counterpoint with his father during the war years, embarking on a career as a soloist with tours throughout Europe and in South America in 1918. His *Dance of the Green Devil* is a characteristic *jeu d'esprit*. Cassadó died in Madrid in 1966.

David Popper was a pupil of Goltermann at the Conservatory in Prague, where he had been born in 1843, the son of the Prague Kantor. He started his virtuoso career in 1863, working often with Hans von Bülow. In 1868 he became principal cellist at the Vienna Court Opera and later joined the Hellmesberger Quartet. From 1896 until his death in 1913 he taught at

the Budapest Conservatory. Popper wrote extensively for the cello, providing useful studies and seventy or so attractive salon pieces, in addition to more substantial concertos and a *Requiem* for three cellos and orchestra. His choice of Russian melody for his *Fantasy, Op. 43*, allows an interesting development of very characteristic material and much technical display. The latter element finds a less obtrusive place in Popper's mellifluous *Serenade, Op. 54, No. 2*.

The famous *Air on the G string* owes its popular title to the violinist August Wilhelmj. It is in fact the *Air* from Bach's D major orchestral *Suite*, where it is certainly not confined to the G string. The present transcription for cello is by the distinguished American cellist Leonard Rose.

Schubert's *Ständchen* (Serenade) enjoys popularity in its original form, as a song, and also in a variety of transcriptions. The song, a setting of a poem by Rellstab, was written in August 1828, three months before Schubert's death, and was published posthumously in the first volume of *Schwanengesang*. The Dresden composer Franz Schubert, born in that city in 1808, had just as much right to his name as his more famous older contemporary in Vienna. Named after his father, a double bass player and composer, Franz Schubert studied for a time in Paris, where he became a friend of Chopin, but is probably best remembered for one popular piece, *Die Biene* (The Bee).

Enrique Granados belongs to an earlier generation of Barcelona composers than Cassadó, who arranged the *Intermezzo* from the opera *Goyescas* for cello and piano. The opera itself, the first Spanish opera ever to be performed at the Metropolitan Opera in New York, where it was staged in January 1916, was derived musically from a set of piano pieces of the same title. The work was inspired by the painting of Goya and is a story of love and jealousy, ending in tragedy. Granados was drowned in the English Channel in 1916, when the ship he had taken from Liverpool was torpedoed, a misfortune he might have avoided, had he not been detained in the United States to play for the President of that country and therefore been obliged to sail on an

English ship for the final stage of his voyage home.

Shostakovich wrote a considerable amount of music for films, from his score for *New Babylon* in 1929 to music in 1970 for *King Lear*. The *Tarantella*, a version of the energetic and restless Neapolitan dance, was written in 1955 for the folk festival scene in *The Gadfly*.

Ravel, Swiss by paternal ancestry and Basque through his mother, combined these two strains in a very French synthesis. His *Habanera*, well known in a number of arrangements, was originally a piano piece, completed in 1897 and making use of a Cuban dance-form popularised by Yradier, a composer to whom Bizet was indebted in his Spanish opera *Carmen*. Debussy, thirteen years Ravel's senior, resented comparison with his compatriot, whose style of composition was, in any case, generally very different in character. *The Girl with the Flaxen Hair* was written as a piano piece, one of the first book of *Preludes*, written and published in 1910.

Jean Baptiste Senaillé belongs to an earlier generation of French composers. The son of a member of the French royal orchestra, the *24 Violons du Roi*, he succeeded his father in 1713, and from 1720 until his death in 1730 remained in the royal service. His compositions consist principally of some fifty sonatas for violin and basso continuo, a number of them arranged for other solo instruments in the eighteenth century and later.

Henri Vieuxtemps, known principally as one of the great violinists of the nineteenth century, wrote a considerable amount of music for his own use, concertos, salon pieces, fantasies and studies. One of his brothers was a pianist and the other a cellist working

at first at the Italian opera in London and then serving as principal cellist with the Hallé Orchestra in Manchester. The *Cantilena*, true to its name, serves the cello very well. Siegfried Barchet takes the cello into the world of Segovia and the guitar, providing an attractive vehicle for a novel use of the instrument in his *Boulevard de Garavan* from *Images de Menton*.

Offenbach is well enough known for his sparkling Parisian operettas. His early career, however, was as a cellist, initially in a trio with his violinist brother and pianist sister, and then in the orchestra of the Paris Opéra-Comique. In addition to a number of works for cello and orchestra, he wrote solos, duos and studies for his instrument, many of them making considerable demands on the player.

The *Vocalise* by Rachmaninov has long served instrumentalists rather better than the singers for whom it was conceived. Written in 1912, it was revised in 1915, and seems imbued with the sweet melancholy of a world that was passing. Rachmaninov's own life was compelled into a different course after the revolution of 1917, when he left Russia to make a career abroad for himself and those members of his family he could take with him.

Gershwin's *Novelettes*, written in 1925, were arranged by the Polish-born violinist Samuel Dushkin, pupil of Auer and Kreisler and a friend and collaborator with Stravinsky, for violin and piano, under the title *Short Story*. The piece takes the performer and listener to the entrance, at least, of Tin Pan Alley.

Keith Anderson

Maria Kliegel

A native of Dillenburg, but living in Essen since 1975, Maria Kliegel is one of the leading cello virtuosi of our time and the most recorded on CD. She took up her studies with Janos Starker at Indiana University in the United States, and won first prize at the American College Competition, at the First German Music Competition, and at the Concours Aldo Parisot. After her triumph at the Rostropovich Competition in 1981, she began a series of outstanding international concerts and tours, playing in Basle, with the National Symphony Orchestra in Washington and with the Orchestre National de France in Paris, always accompanied by Mstislav Rostropovich conducting. Successful concert events have led to numerous sessions for radio, television and for record labels. In 1990, when she recorded Alfred Schnittke's First Cello Concerto, the Russian composer recognized her interpretation as the standard recording of the work, a judgement echoed by critics when the recording appeared on Marco Polo, and later on Naxos (8.554465). Maria Kliegel appears regularly as a guest soloist at venues all over the world, as well as with her duo partner, the American pianist Nina Tichman, and, since 2001, with her and the violinist Ida Bieler in the newly established Xyryon Tro. She has an exceptionally wide repertoire and her versatility and interest in exploring newer works has stimulated contemporary composers to write music for her to perform, for example *Hommage à Nelson* by Wilhelm Kaiser-Lindemann (recorded on Naxos 8.554485), dedicated to Nelson Mandela. As a result of the composition's success, Maria Kliegel was invited by the former South African President to give a private recital. In March 2004 she received an invitation by the German President Johannes Rau to his Berlin residence to play at a musical soirée in a recital with Nina Tichman before a distinguished audience. Maria Kliegel's many recordings for Naxos include concertos and other cello works by Beethoven, Bloch, Brahms, Bruch, Dohnányi, Dvořák, Elgar, Lalo, Saint-Saëns, Shostakovich, Schumann, Taverer and Tchaikovsky. She has also recorded a large volume of chamber music by Brahms, Chopin, Gubaidulina, Kodály, Mendelssohn and Schubert. She plays the legendary ex-Gendron cello made by Stradivarius in 1693, an instrument owned for over thirty years by Maurice Gendron and placed at her disposal by the Stiftung für Kunst und Kultur in North Rhine Westphalia. In November 1998, Maria Kliegel was appointed member of the board of the influential Deutscher Musikrat (German Music Council), and in 1999, she was awarded the Order of Merit of the Federal State of North Rhine Westphalia by State President Wolfgang Clement. She has served as a professor at the Cologne Musikhochschule since 1986.

Raimund Havenith

Raymund Havenith was born in 1947 into a family of church musicians. He studied at the Musikhochschule in Cologne and at the Geneva Conservatoire and in 1970 won the Mendelssohn Prize. In 1975 he made his début in London and two years later he made his first appearance in a festival concert with the Berlin Philharmonic Orchestra. Subsequent concert tours took him to the Near and Far East and to the principal countries of Europe. From 1986 until his untimely death he was responsible for the piano Master Class at the Frankfurt-am-Main Hochschule für Musik und Darstellende Kunst.





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 Playing Time
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This collection of Virtuoso Cello Encores ranges widely from Bach's *Air on the G string* to Shostakovich's Neapolitan *Tarantella* from his film score, *The Gadfly*. Most are transcriptions, in many cases by leading cello virtuosos, of well-known favourites, with original works written for the instrument from Offenbach, the great Catalan cellist Cassadó and the 19th-century Bohemian master David Popper.

VIRTUOSO CELLO ENCORES

Gaspar Cassadó (1897-1966)

① Dance of the Green Devil 4:04

David Popper (1843-1913)

② Fantasy on Little Russian Songs 11:38

③ Serenade, Op. 54, No. 2 3:58

Johann Sebastian Bach (1685-1750)

④ Air from Suite No. 3 in D, BWV 1068

Transcribed by Leonard Rose 5:28

Franz Schubert (1797-1828)

⑤ Ständchen (Serenade)

Transcribed by Henri Marteau 4:07

Franz Schubert (1808-1878)

⑥ Die Biene (The Bee)

Transcribed by Werner Thomas-Mifune 1:17

Enrique Granados (1867-1916)

⑦ Intermezzo from Goyescas

Transcribed by Gaspar Cassadó 4:57

Dmitry Shostakovich (1906-1975)

⑧ Tarantella from The Gadfly, Op. 97

Transcribed by Juras Tschelkavskas 3:04

Maurice Ravel (1875-1937)

⑨ Habanera

Transcribed by Paul Bazelaire 2:58

Claude Debussy (1862-1918)

⑩ The Girl with the Flaxen Hair

Transcribed by L.-R. Feuillard 2:24

Jean Baptiste Senaillé (1687-1730)

⑪ Allegro spiritoso

Transcribed by J. Salmon 2:29

Henri Vieuxtemps (1820-1881)

⑫ Cantilena, Op. 48, No. 24

Transcribed by Jénő Hubay 6:36

Siegfried Barchet (1918-1982)

⑬ Boulevard de Garavan 1:37

Jacques Offenbach (1819-1880)

⑭ Danse bohémienne, Op. 28 10:19

Sergey Rachmaninov (1873-1943)

⑮ Vocalise, Op. 34, No. 14

Transcribed by Leonard Rose 6:53

George Gershwin (1898-1937)

⑯ Short Story

Transcribed by Samuel Dushkin 2:59

Maria Kliegel, Cello • Raimund Havenith, Piano

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