

A photograph of Patricia Kopatchinskaja, a violinist, in a red dress, holding a violin. The background is a soft, out-of-focus green. The word "audite" is in the top right corner.

audite

Patricia Kopatchinskaja
Schumann Fantasy for Violin

A close-up, side-profile photograph of a man with short, dark hair, wearing a black long-sleeved shirt, playing a piano. His eyes are closed, and his hands are positioned on the keyboard. The background is dark, and the lighting highlights his face and the texture of his shirt. The piano's keys and part of its frame are visible on the right side of the image.

audite

Alexander Lonquich
Schumann
Konzertstücke for Piano



audite

ROBERT SCHUMANN

Complete Symphonic Works

Vol. V

PATRICIA KOPATCHINSKAJA
ALEXANDER LONQUICH

WDR Sinfonieorchester Köln

HEINZ HOLLIGER

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Konzertstück for Piano and Orchestra in D minor, Op. 134

Concert Allegro with Introduction... 15:51

Fantasy for Violin and Orchestra, Op. 131 15:49

Konzertstück for Piano & Orchestra in G major, Op. 92

Introduction & Allegro appassionato 16:03

Konzertstück for Four Horns & Orchestra, Op. 86

I. *Lebhaft* 7:50

II. *Romanze. Ziemlich langsam, doch nicht schleppend* 5:38

III. *Sehr lebhaft* 6:17



Schumann's *Konzertstücke*

Schumann turned to the concerto genre for piano and orchestra on an almost regular basis. The beginnings were imaginary: in 1836 his Piano Sonata in F minor was published as a “Concert sans orchestre”: the large-scale ensemble was not represented by a real orchestra, but was intended to be imagined alongside the piano performance. In 1839 he abandoned work on a piano concerto in D minor, leaving it unfinished, even though he had promised a swift completion. In May 1841 he began developing a Fantasy for piano and orchestra; in a slightly revised version, it was to constitute the first movement of his Piano Concerto, Op. 54, which he extended into its final form in 1845. Four years later he composed the *Konzertstück* in G major, Op. 92, echoing both the German revolution of 1848-49 and also the Piano Concerto of 1845. Finally, during his last summer at Düsseldorf in 1853, he wrote the *Konzertstück* in D minor, Op. 134, presenting it to his wife, alongside a new Klems grand piano, for her thirty-fourth birthday on 13 September. The printed edition was dedicated to Johannes Brahms who, shortly after this joyful occasion, had paid a visit to the Schumanns that was to become legendary.

The *Konzertstücke* for Piano and Orchestra

Externally, the two *Konzertstücke* resemble each other: both begin with a slow introduction, passing into a fast main section. In concrete terms, however, they represent complementary contrasts. In the G major work of 1849, piano and orchestra are woven together into a companionship of opposites; in the D minor piece of 1853, on the other hand, the piano dominates, whilst the orchestra takes on an accompanying role and provides answers, and single instruments enter into dialogues with the pianist. Opus 92 does not include a cadenza for the soloist, whilst in opus 134 it is in an exposed position, achieving vital intellectual integration, thus accentuating the central role of the piano part. The “Introduktion” to the “Allegro appassionato” in G major has an extensive conception, beginning in chamber-like fashion as something between a song without words and a musical fantasy on nature, building up towards a scherzo-like episode in the woodwind, pausing with an impression of an instrumental recitative before the passionately fast main section breaks forth. The short introduction to the *Konzert-Allegro*, op. 134, opens in the manner of a serenade; the pizzicato background of the strings sees the piano emerge with an eloquent vocal quality, a “quasi parlando” that Schumann only employs in instrumental works, and never in songs – an “as if” in the purest Romantic spirit. The tempo gradually increases to a “lively” principal metre that refers back to concise figures from the introduction without infringing upon their character or pace: imperceptible transformations of metres which he had erstwhile praised in Schubert’s Great C major Symphony. The introductions to both works begin as though the music had been playing for a while. Schumann avoids the definitive launch. Over a hundred years later, the aesthetics of fragments referred to this



observation. The fast section of Op. 92 opens with the bright tone of the Op. 76 marches, which Schumann had composed three months previously as a reaction to the 1848 revolution. This roll call releases two forms of vocal themes. The first one combines short motifs into an extensive arch, reminiscent of the piano concerto. The second one begins in the bass register and assumes – like the second march of Op. 76 – a ballade-like tone. The contrast between two expressive characters forms the basis for the *Konzertstück*: signal and melody, appeal and (abstract) singing. However, they do not only determine the fast main section, but also the slow introduction over the rushing broken chords of the piano. The melody is established by the clarinet, whilst the horn responds with a signal. This appears again and again in its original form, providing a sense of structure. Brahms evoked this piece shortly afterwards in his First Piano Concerto, paying homage to Schumann.

The contrasting features are emphatically developed and discussed in the main section. But under which premises? The appeal, opening the Allegro section as an amplification of the signal, does not emerge from the grounding power of a home key but instead sets out searching it – in so doing, it does not arrive at the nominal foundation of the work, G major, but at E minor. The ballad theme is also introduced in this key. Although Op. 92 opens and closes in G major, its “official” key, the crucial developments are rooted in E minor, moving into remote corners. The tonality of the work would need to be described as a form of tension between G major and E minor; the two keys behave like two “souls”, joined together by virtue of being related to one another, but each of a different spirit, boiling down to defiance and melancholy on the one hand, and dream and nostalgia on the other. The dialectic form of the sonata, whose main features are just recognisable, enabled Schumann to compose a contradiction without having to resolve it.

In contrast to Op. 92, the regulatory gravitational pull of the home key remains uncontested in Op. 134, whose form as a whole adheres more closely to Classical models. The short introduction transitions imperceptibly into the main section by way of acceleration. Here, Schumann formulates two contrasting themes, rounding off the main segments with a distinctive “coda”. He dedicates most space to the vocally conceived second theme which – as well as the hymn-like closing idea that often avoids the main beats of the march motif – provides the possibility of “breaking through”, leaving behind the minor-key atmosphere of the beginning. This is achieved after the cadenza, the virtuoso concentration and reflection of all that has occurred until that point. The impending sense of exultation is strangely reined in by the instrumentation. In both *Konzertstücke* Schumann makes use of stimuli provided by other genres. Whilst the “Allegro appassionato” of Op. 92 resembles a dramatic scene, Op. 134 transforms the concerto overture, as Beethoven and Mendelssohn employed it, into a genre with a solo part.



The *Konzertstück* for Four Horns

Historically, the two works for piano and orchestra correspond to two further *Konzertstücke* in which Schumann turned to other instruments. Close to opus 92, and therefore the sense of departure of 1848-49, is the *Konzertstück for Four Horns and Orchestra*; and shortly after Clara's birthday present, between 2 and 7 September 1853, Schumann composed his *Fantasy*, Op. 131, one of the two works for solo violin and orchestra which he dedicated to his new friend, Joseph Joachim.

Schumann witnessed the German revolution of 1848-49. In contrast to Richard Wagner, he did not go on the Dresden barricades, but solidarised with the battle for freedom and against poverty, especially when the uprisings flared up again in May 1849 as the democratic powers felt cheated of the concessions which they had been promised. In 1848 he composed three *Deutsche Freiheitsgesänge* for male choir; in the middle one, in which the sound of the horns informs the vocal writing, the text talks about the colours black, red and gold: "Freedom is the nation, / is equality for all to rule. / Freedom is the auctioning / of thirty princes' caps. / Freedom is the republic, / and the republic once again. / Gunpowder is black, blood is red, golden flickers the flame." In 1849 Schumann greeted the "republican spirit" with his *Four Marches*, Op. 76. On 10 April 1849 he wrote to his friend Ferdinand Hiller: "I was very diligent during that time, it was my most fruitful year – it seemed as though the external storms drove people more into their interior." One month previously, on 11 March, he had completed a work with which he expressed his sense of elation and his aesthetic drive: the *Konzertstück for Four Horns and Orchestra*, Op. 86. The horn as an instrument of the great outdoors, able to ring, but also to "sing": the Romantics had been taken in by it. Furthermore, the newly developed valved horn offered hitherto unheard of possibilities, as composers and players were no longer restricted to using one single set of harmonics.

Formally, opus 86 differs from the other *Konzertstücke*. It consists of three movements connecting directly into each other; the middle and last movements are tightly linked to one another via a transitional passage. This compressed concerto format in three movements places the piece alongside the Cello Concerto, Op. 129, completed one and a half years later. It also exemplifies Schumann's aim of achieving an openness between, and permeability of, genres, as well as demonstrating the renewal of traditional forms according to his poetic ideals. It has been said that with his piece for horns Schumann had intended to revive the genre of the concerto for multiple solo instruments. That is only partially true. The horns make up a homogenous collective, appearing as one instrument which, similar to the piano, is capable of polyphony. A quartet, however, never attracts the sort of personality cult as can an individual: the substance thus increases in value. Nonetheless, individuals can stand out in a group of four, and the composer makes careful use of this possibility. In addition to that, the character of the horns demands that the work be developed from their sound: the instruments provide the primary material of the piece, as it were.



Schumann develops the first movement from a signal-like appeal and a *cantabile* response – with numerous nuances and reminiscences. The “Romanze” – the title refers, as in the D minor Symphony, to the genre of the Spanish narrative song – moves between elegy and comforting song; gestures of upsurge are scaled back by way of melody, structure (through a strict canon) and colour (by bringing in the first trombone). The finale, expressing a sense of liberalism that is interwoven with motivic memories, features an enraptured passage, a short moment of pausing and remembering, before the piece moves onto the home straight. At the first performance it was met with much applause: Schumann had his finger on the contemporary pulse.

The Violin Fantasy

On 30 August 1853 Robert Schumann completed his *Konzertstück* Op. 134, and three days later he started writing the *Violin Fantasy*. He chose almost the same layout: a slow introduction preceding a fast main section which, following Classical sonata form, treats two (mildly) contrasting themes in three segments, an exposition, a development and a recapitulation. Shortly before the closing section, a cadenza provides the soloist with an opportunity to shine entirely on their own. As in the Piano Concerto, it is written out, thus not giving complete freedom to the performer. As previously in the *Konzertstück* Op. 92, Schumann anchors the Fantasy in the polarity of two related keys, A minor, and its relative major, C. At first glance, the situation seems to be simpler in the later work: the introduction is cast in A minor, the main section in C major. However, closer inspection reveals that the minor key continues to take effect. In the second theme of the lively section it exerts a strong gravitational pull. The development of the themes almost entirely bypasses the swift, determined main idea; instead, the secondary theme blends with the theme of the introduction. This creates a structure in which the opening song without words, with its strange, periodic form, almost reminiscent of short prose, represents the force that attracts the events around it. The budgetary main idea, the first theme of the fast section, manages to assert itself with its tonality and atmosphere, but not with its form.

This work also retains its ambiguity – in fact it is laid down as a principle in the introduction. The orchestra performs a song without words, the solo violin responds with a form of recitative featuring virtuoso and expressive elements before adding some figuration to the return of the instrumental song. Schumann is – at least in his concertante works – no dialectic composer who presents contrasts in order to elevate them into a higher unity. Instead, he allows them to remain, co-exist and enter into conflict – as the two souls in his heart whom he had called Florestan and Eusebius in his youth.



PATRICIA KOPATCHINSKAJA

Violinist Patricia Kopatchinskaja's versatility shows itself in her diverse repertoire, ranging from baroque and classical often played on gut strings, to new commissions and re-interpretations of modern masterworks.

Highlights of the 2015/16 season include performances with Staatskapelle Berlin, a residency at the Laeishalle in Hamburg and a collaboration with Teodor Currentzis and Musica Aeterna with whom she will appear at Bremen Festspiele and tour across Europe. Kopatchinskaja will also tour with Camerata Salzburg under Langrée, La Chambre Philharmonique under Krivine, Chamber Orchestra of Europe, collaborate with Vladimir Jurowski and his State Academic Symphony Orchestra in Moscow and perform with the Houston Symphony and Seattle Symphony Orchestra.

In London, Kopatchinskaja appears with the London Philharmonic Orchestra under Jurowski and she is the central figure of the 'Marin, Madness and Music' weekend at the Southbank Centre – where she will perform with the Orchestra of the Age of Enlightenment, *Kafka Fragments* with Anu Korsi and works by Ustvolskaya.

Kopatchinskaja performs a number of new commission premieres this season: Turnage's new piece for Violin and Cello with Sol Gabetta; Mauricio Sotelo's new composition for string orchestra, flamenco dance and percussion with The Saint Paul Chamber Orchestra – where she is an Artistic Partner – as well as a new piece by Michael Hersch and the French premiere of Michael van der Aa's new Violin Concerto.

Last season's highlights included her debut with the Berliner Philharmoniker performing Péter Eötvös' *DoReMi* under the baton of the composer himself. She also performed at the closing concerts of Lincoln Center's Mostly Mozart Festival, appeared with the London Philharmonic Orchestra at the Edinburgh International and Santander festivals and toured Switzerland with the Royal Stockholm Philharmonic Orchestra under Sakari Oramo.

Chamber music is immensely important to Kopatchinskaja and she performs regularly with artists such as Markus Hinterhäuser and Polina Leschenko as well as members of her own family. She is a founding member of the acclaimed *quartet-lab* – a string quartet with Isabelle van Keulen, Lilli Majjala and Pieter Wispelwey – with whom she undertakes a major European tour in autumn 2015.

A prolific recording artist, this 2015/ 2016 season will see three major releases, one with Gidon Kremer and the Kremerata Baltica a CD of Kancheli's music, TAKE 2 on Outhere/Alpha and Tchaikovsky's Violin Concerto with Teodor Currentzis and Musica Aeterna on the Sony label. Her release for Naïve Classique with concerti by Bartók, Ligeti and Péter Eötvös won Gramophone's Recording of the Year Award in 2013, the ECHO Klassik Award and a 2014 Grammy nomination.

ALEXANDER LONQUICH

Alexander Lonquich performs worldwide in the United States, Japan, Australia as well as in the most important European music centers. He is regular guest of prestigious festivals such as Salzburger Festspiele, Mozartwoche Salzburg, Edinburgh Festival, Kammermusikfest Lockenhaus, Mondsee Tage, Schubertiade Schwarzenberg, Menuhin Festival Gstaad, Schleswig-Holstein Musik-Festival, Klavier-Festival Ruhr, Lucerne Festival, Cheltenham Festival, Tanglewood Festival, Ludwigsburger Schlossfestspiele, Beethovenfest Bonn, Beethoven Festival Warschau, Kissinger Sommer and others.

Alexander Lonquich has been soloist of the Wiener Philharmoniker, the Royal Philharmonic Orchestra, the Tonhalle-Orchester Zürich, the Orchestre Philharmonique du Luxembourg, the Orchestre Champs-Élysées, the Düsseldorfer Symphoniker, the hr-Sinfonieorchester and the SWR Sinfonieorchester Baden-Baden and Freiburg, to name a few. He played under the baton of conductors such as Claudio Abbado, Philippe Herreweghe, Heinz Holliger, Manfred Honeck, Ton Koopman, Emmanuel Krivine, Mark Minkowski, Kurt Sanderling and Sándor Végh.

Alexander Lonquich is also profoundly committed to chamber music and performs with distinguished artistic partners, among them e.g. Nicolas Altstaedt, Vilde Frang, Nils Mönkemeyer, Joshua Bell, Renaud and Gautier Capuçons, Veronika Hagen, Heinz Holliger, Steven Isserlis, Leonidas Kavakos, Isabelle van Keulen, Sabine Meyer, Heinrich Schiff, Christian Tetzlaff, Carolin Widmann, Jörg Widmann, Tabea Zimmermann, Ruth Ziesak, the Auryn Quartet and the Tokyo Quartet.

Alexander Lonquich's performances as soloist & conductor are hailed by the international media and audiences. He appeared in this double role with the Vienna Symphony Orchestra, the Camera Salzburg, the Mahler Chamber Orchestra, the Deutsche Kammerphilharmonie Bremen, the hr-Sinfonieorchester, the Münchener Kammerorchester, the Kammerorchester Basel, the Orchestra da Camera di Mantova, the Stuttgarter Kammerorchester, Gidon Kremer's Kremerata Baltica, the Mozarteumorchester and others.

His recordings for EMI were awarded numerous prizes such as Diapason d'Or, Premio Abbiati and Premio Edison. Various CDs have been released by ECM Records, the latest with works by Heinz Holliger and Robert Schumann and together with violinist Carolin Widmann a CD dedicated to works by Schubert.

Highlights of the season 2015/2016 will be his Residency at the NDR Sinfonieorchester, a US-Tour with Nicolas Altstaedt, a tour through Spain with Orquesta Sinfónica de Euskadi as well as a cycle of Beethoven's five concertos for piano with the Münchener Kammerorchester.

Born in Trier (Germany) Alexander Lonquich studied with Astrid Schmidt-Neuhaus, Paul Badura-Skoda, Andrzej Jasiński and Ilonka Deckers. He started his international career winning the First Prize at the International Piano Competition Antonio Casagrande in Terni, Italy at the age of sixteen.





**PAUL
VAN ZELM**

Principal Horn of the WDR Sinfonie-
orchester Köln since 2007



**LUDWIG
RAST**

Sub-Principal Horn of the WDR Sinfo-
nieorchester Köln since 1983



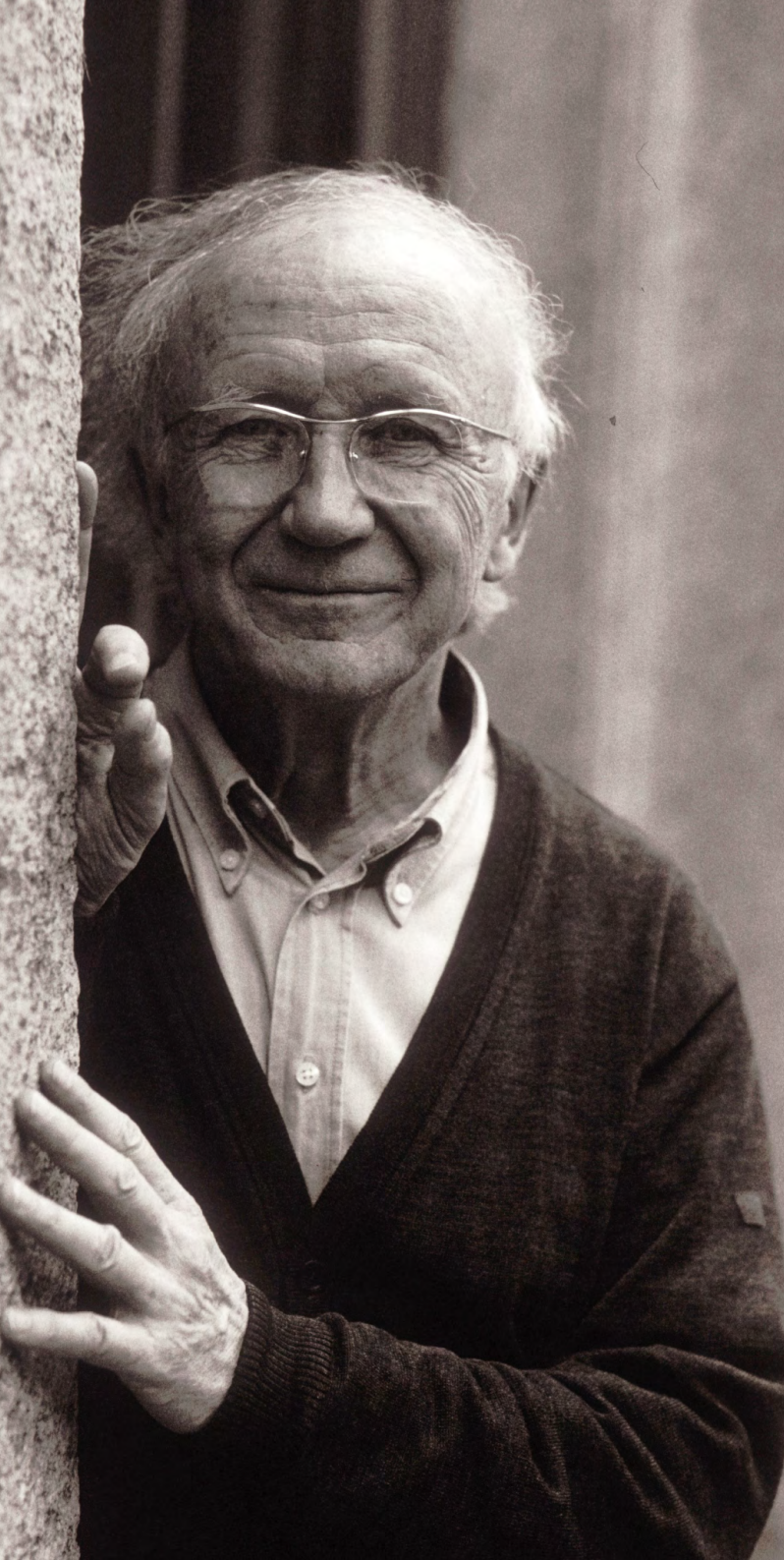
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**JOACHIM
PÖRTL**

Horn player of the WDR Sinfonie-
orchester Köln since 1982



HEINZ HOLLIGER

Heinz Holliger is one of the most versatile and extraordinary musical personalities of our time. He was born in Langenthal, Switzerland, and studied in Bern, Paris and Basel (oboe with Emile Cassagnaud and Pierre Pierlot, piano with Sava Savoff and Yvonne Lefébure and composition with Sándor Veress and Pierre Boulez).

After taking first prizes in the international competitions in Geneva and Munich, he began an incomparable international career as oboist that has taken him to the great musical centres on five continents. Some of the most important composers of the present day have dedicated works to Heinz Holliger.

As a conductor, he has worked for many years with worldwide leading orchestras and ensembles. The artist's many honours and prizes include the Composer's Prize of the Swiss Musician's Association, the City of Copenhagen's Léonie Sonning Prize for Music, the Art Prize of the City of Basel, the Ernst von Siemens Music Prize, the City of Frankfurt's Music Prize, the Abbiati Prize at the Venice Biennale, an honorary doctorate from the University of Zürich, a Zürich Festival Prize and the Rheingau Music Prize, as well as awards for recordings; the Diapason d'Or, the Midem Classical Award, the Edison Award, the Grand Prix du Disque, among others.

Heinz Holliger is in high demand as a composer. His opera on Robert Walser's *Schneewittchen* at the Zürich Opera House received great international acclaim. Other major works are the Scardanelli Cycle and the Violin Concerto.

WDR SYMPHONY ORCHESTRA COLOGNE

The WDR Symphony Orchestra Cologne was formed in 1947 as part of the then North West German Radio (NWDR) and nowadays belongs to the West German Radio (WDR). Principal conductors were Christoph von Döhnányi, Zdeněk Macal, Hiroshi Wakasugi, Gary Bertini, Hans Vonk and Semyon Bychkov. Celebrated guest conductors such as Fritz Busch, Erich Kleiber, Otto Klemperer, Karl Böhm, Herbert von Karajan, Günter Wand, Sir Georg Solti, Sir André Previn, Lorin Maazel, Claudio Abbado and Zubin Mehta have performed with the orchestra. The WDR Symphony Orchestra tours regularly in all European countries, in North and South America and in Asia. Since the season 2010/2011 Jukka-Pekka Saraste is the Chief Conductor of the orchestra.

Thank you for your interest in this audite recording.

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