

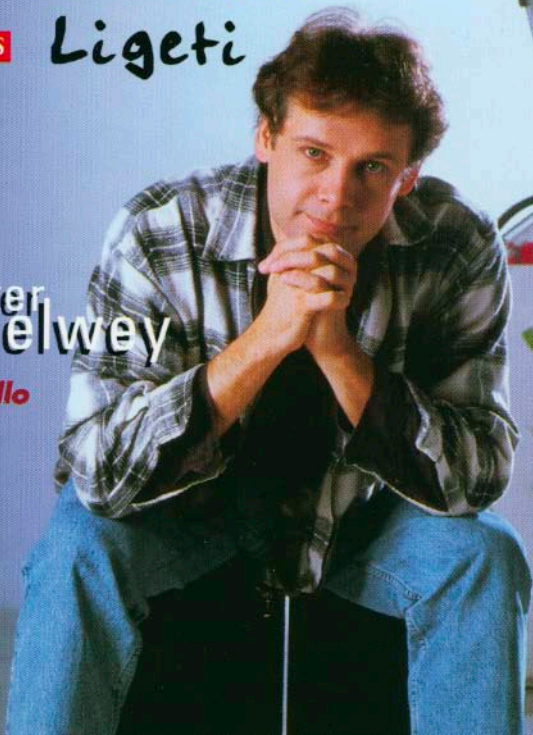


Hindemith Sessions Ligeti

CHANNEL CLASSICS

CCS 7495

Pieter
Wispelwey
violoncello



Pieter Wispelwey

violoncello
(anonymus french ±1860)

Hindemith Sessions Ligeti



CHANNEL CLASSICS

CCS 7495

GYÖRGY LIGETI (1923-) *Sonata for Violoncello solo (1948-53)*

- | | |
|---------------------------------------|-------|
| 1. Dialogo (Adagio rubato, cantabile) | 05.30 |
| 2. Capriccio (Presto con slancio) | 04.00 |

PETER SCULTHORPE (1929-) *Requiem for 'cello alone' (1979)*

- | | |
|----------------|-------|
| 3. Introit | 03.21 |
| 4. Kyrie | 02.02 |
| 5. Qui Mariam | 04.05 |
| 6. Lacrimosa | 02.29 |
| 7. Libera me | 02.27 |
| 8. Lux aeterna | 04.01 |

PAUL HINDEMITH (1895-1963) *Sonata for Violoncello solo, opus 25 nr. 3 (1922)*

- | | |
|--|-------|
| 9. Lebhaft, sehr markiert/Mit festen Bogenstrichen | 01.45 |
| 10. Mäßig schnell/Gemächlich/Durchweg sehr leise | 01.40 |
| 11. Langsam | 04.44 |
| 12. Lebhaftes Viertel/Ohne jeden Ausdruck und stets Pianissimo | 00.38 |
| 13. Mäßig schnell | 01.56 |

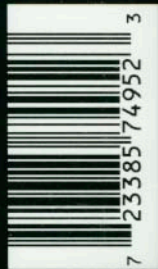
ROGER SESSIONS (1896-1985) *Six Pieces for Violoncello (1966)*

- | | |
|--------------------------------|-------|
| 14. Prelude (Allegro energico) | 01.20 |
| 15. Dialogue (Andante) | 01.59 |
| 16. Scherzo (Allegro) | 01.45 |
| 17. Berceuse (Lento e dolce) | 02.45 |
| 18. Capriccio (Con fantasia) | 01.31 |
| 19. Epilogue (Adagio molto) | 02.24 |

CHIEL MEIJERING (1954-)

- | | |
|--|-------|
| 20. La Belle Dame Sans Merci for violoncello solo (1992) | 08.27 |
|--|-------|

TOTAL TIME 60.30



(C)4481

Recording dates:
8-11 June 1993



recording session
photo: Wim Brouwers Fotostudio

Pieter Wispelwey is one of the first of a generation of generalist specialists, performing equally outstandingly on historical instruments as on modern instruments, based on and inspired by expert stylistical knowledge, highly original and deep musical understanding and superior technique. His repertoire ranges from works by J. S. Bach to Elliott Carter, Schnittke and young contemporary composers.

Pieter Wispelwey was awarded the Elizabeth Everts Prize, an award given biennially to the Netherlands most promising musician in 1985. In 1992 Wispelwey received as first and only cellist the highly prestigious Netherlands Music Prize. For many years he has given complete, widely acclaimed, performances of the suites for cello solo by J. S. Bach and Britten and the sonatas by Beethoven and Brahms, on period as well as on modern instruments.

Pieter Wispelwey is a regularly returning guest in the Concertgebouw in Amsterdam, performing the baroque, classical, romantic and modern repertoire. His debut performances in Rome, Milan, Paris, Boston, New York, Melbourne, Mexico, Vienna and München were highly successful.

Pieter Wispelwey received his early training from Dicky Boeke and Anner Bijlsma in Amsterdam and continued his studies with Paul Katz (Rochester, USA) and with William Pleeth in England.

Wispelwey performs regularly as a soloist with orchestra and has played concertos by Dvorák, Elgar, Tchaikovski, Shostakovitch, Dutilleux, Ibert, Schnittke, Haydn, Beethoven (triple), Brahms (double) performing a.o. in the Concertgebouw in Amsterdam and with the Dutch and German Radio Chamber and Philharmonic Orchestras, the Netherlands Philharmonic Orchestra from Amsterdam, the Philharmonic Ungarica, the Netherlands Wind Ensemble, the Moscow Chamber Orchestra and with the Westdeutsche Sinfonia and the Stuttgarter Chamber Orchestra.

Music for unaccompanied Violoncello

It is remarkable that an extensive repertoire has been created for the violoncello, 'La Belle Dame Sans Merci', or, as an enthusiastic amateur once put it, 'the unplayable instrument'. From the 17th Century until the present day, composers have built up an extensive oeuvre both for solo violoncello and for combinations with piano, orchestra, or other stringed instruments, an oeuvre whose dimensions are exceeded only by that for the violin. The repertoire presented on this cd is ample evidence of this fact. From Hindemith's 'Solo sonata' (1922/23) to Meijering's 'La Belle Dame Sans Merci' (1992), a truly universal sampler of technical and emotional possibilities is offered here.

The short two-movement 'Sonate für Violoncello solo' by **György Ligeti** (b.1923), best known for his delicate and usually static tapestries of sound, is one of his 'early' compositions, written before his flight from Hungary in 1956. The first movement (Dialogo) was written in 1948 when he was studying in Budapest. There is a clearly audible influence of Bartók and above all, of Kodály. In addition to 'modern' music, Ligeti also wanted to compose in a more popular idiom. Five years later he wrote an extremely virtuosic second movement 'Capriccio', whose style is closer to that of Bartók, i.e. the final movement of the Bartók Sonata for unaccompanied Violin, the Sonata for two pianos and percussion and the Music for Strings, Percussion and Celesta.

The Australian composer, **Peter Sculthorpe** (b. 1929) was also strongly attracted to tradition in his 'Requiem for 'cello alone" (1979). One evidence of this is the use of Gregorian chant as the basis for his requiem for unaccompanied cello. The six-movement work (Introit, Kyrie, Qui Mariam, Lacrimosa, Libera me, and Lux aeterna) is extremely lyrical and predominantly introverted. The rich harmonic coloration (note, among other features, the C string detuned to B flat) in some ways recalls the music of Britten, and in

any case the English tradition with which Sculthorpe surely became acquainted during his studies in England with Rubbra and Wellesz. In contrast, the stillness of this music is more characteristic of the aboriginal music of Australia, to which Sculthorpe has frequently alluded in his numerous compositions.

The 'Sonate für Violoncello solo' (opus 25 nr.3) by **Paul Hindemith** (1895-1963) can be seen as simultaneously neo-Baroque and expressionist. In part it belongs to the group of works written by Hindemith in the 1920s out of a strong need for Baroque objectivity of language, e.g. the use of dotted figures or motoric playing styles in the second (Mäßig schnell, Gemächlich), fourth (Lebhafte Viertel) and fifth (Mäßig schnell) movements respectively. On the other hand, the work is just as strongly imbued with expressionistic traits, such as a leaning towards chromaticism, combined with numerous open fifths. These characteristics make the sonata a fine companion for the other two works in opus 25, the Sonata for unaccompanied Viola and the Sonata for Viola d'amore and Piano. Four of the five movements of the Sonata for Violoncello solo were written in a single evening in 1922, as part of a match in Donaueschingen. A fifth movement was written a year later.

Although the 'Six Pieces for Violoncello' by **Roger Sessions** (1896-1985) were written in 1966, nearly 40 years later, the language which they speak is similar to that of Hindemith's music. This is true even though Sessions also shows himself a highly original practitioner of twelve tone technique, as he does in most of his works after about 1950. Sessions was a friend of Stravinsky and Hindemith, Schönberg and Krenek, Copland and Dallapiccola. In addition he was one of the most important teachers of composition in the United States, and one of the most prominent composers of his country. The 'Six Pieces' (Prelude, Dialogue, Scherzo, Berceuse, Capriccio, and Epilogue) are imaginative, varied and beautifully atmospheric.

'La Belle Dame Sans Merci' by **Chiel Meijering** (b. 1954) was written in 1992 for the Tromp Music Competition. The exceptional virtuosity demanded by this piece (a virtuosity which occasionally recalls Ligeti's Capriccio) effectively evokes the 'heartless woman' through the use of numerous augmented fourths (the 'diabolus in musica' of earlier musical language), difficult rhythmic figures, and trills in double-stopping.

Leo Samama

Translation: David Shapero



CHANNEL CLASSICS

CCS 7495

Colophon

Production: Channel Classics Studio B.V.

Producer: T.A. Diehl

Recording engineer/editing: Bert van der Wolf

Photo cover: Marco Borggreve

Cover design: Charlotte W. Boersma

Liner notes: Leo Samama

Executive producer: C. Jared Sacks

Technical information

Microphones: Brüel & Kjaer/Sennheiser
(modified by Rens Heijnis)

Mixing console: Rens Heijnis (custom made)

Analogue to digital converter: DCS 900

Digital editor: SONY DAE 3000

Recording location: Oud Katholieke Kerk, Delft
The Netherlands

Recording dates: 8 - 11 June 1993

[c] & [p] 1995

*production & distribution by Channel Classics Records B.V.
Jacob van Lennepkade 334 E, 1053 NJ Amsterdam, Holland*

Phone: (+31.20) 6161775, Fax: (+31.20) 6160528

E-Mail: <100327,2765@compuserve.com>

P.O. Box 5642, Englewood New Jersey 07631, U.S.A.

Phone (+1.201) 5681544