

ANNE-CATHÉRINE HEINZMANN | THOMAS HOPPE

audite

Deutschlandradio Kultur

Schulhoff
Smit
Gál
Raphael
Tansman



Erwin Schulhoff

Sonata for Flute and Pianoforte

- I. Allegro moderato 4:39
- II. Scherzo. Allegro giocoso 1:32
- III. Aria. Andante 2:55
- IV. Rondo – Finale. Allegro molto gajo 2:51

Leo Smit

Sonate voor Fluit en Klavier

- I. Allegro 3:19
- II. Lento 4:20
- III. Allegro moderato 4:58

Hans Gál

Three Intermezzi

- I. Andantino 4:08
- II. Allegretto, quasi Minuetto 5:29
- III. Allegro ma non troppo 4:58

Günter Raphael

Sonata for Flute and Piano in E minor

- I. Allegretto 4:39
- II. Capriccio. Allegro vivace 3:52
- III. Rondo 6:52

Alexandre Tansman

Sonatine pour Flûte et Piano

- I. Modéré 2:40
- II. Intermezzo 1:18
- III. Scherzo (Fox-Trot) 2:01
- IV. Notturmo 2:54
- V. Finale 1:42

Suppressed Music

The composers on this CD, artists of completely different temperaments and origins, share one fate: they were ostracised, and in some cases murdered, by the National Socialists, because their families and ancestors, as Jews, had contributed decisively to the sophistication and welfare of Europe. Three of them developed their styles through the confrontation with French modernism, but none was a native Frenchman. Alexandre Tansman was from Łódź, Leo Smit from Amsterdam and Erwin Schulhoff from Prague. Paris, the world city par excellence, had the effect of a magnet on all three, who were not only good composers but also excellent pianists.

Alexandre Tansman

Tansman made the Seine metropolis his adopted home in 1920. The extended family from which he came had a long tradition in Poland. He described his parents' house as "liberal and non-practising as far as religion was concerned", but he remained familiar with Jewish teachings, customs and traditions.¹ In Paris he was acquainted with Maurice Ravel and Igor Stravinsky, and became part of a circle of modern artist emigrants that called themselves *École de Paris*². Impressions of urban cultural life were reflected in his works, influencing both his musical language and the variety of genres in which he expressed himself. But these new impulses met with personally developed stylistic resources in his case. He created his style by reacting sensitively to the cultural variety of Poland – a country that did not exist on the political map until 1918, but only in the hearts of its inhabitants. These included the large Jewish population that interpreted the name Poland in Hebrew as "pol in" (meaning "here is where you should live"). Tansman always referred to himself as a Polish composer, even after he assumed French citizenship in 1938, saving himself from Nazi persecution in 1941 in American exile and returning to France in 1946. In

¹ This is borne out by such works as the *Rapsodie hébraïque* (1933), his participation in the *Genesis Suite* (in 1944, with Arnold Schönberg, Igor Stravinsky, Ernst Toch, Darius Milhaud, Mario Castelnuovo-Tedesco and Nathaniel Shilkret), the oratorio *Isaiah* (1950), the opera *Sabbatai Zwi*, the *False Messiah* (1957/58) and the orchestral piece *The Ten Commandments* (1978/79).

² The composers in this group included Bohuslav Martinů and the Swiss Conrad Beck.

his insistence on these origins, the Jewish sound of Poland/Polin continued to resonate, in which reality and utopia entered into a fragile union. In Tansman's art there is an effect of Jewish traditions that cannot be pinned down in formulas or sounds, but which helps determine the tone and the flow of his thoughts.

The Flute Sonatine of 1925 is imbued with a neo-classicism that takes forms, gestures and characters from history on a stroll through the bohemian lifestyle of Paris. Two slow movements (*Intermezzo* and *Notturmo*) framing a stylised dance show the influence of the serenade – once the principal genre of high-level yet pleasurable (sometimes also slightly provocative) entertainment. As a dance, he selected the foxtrot, in fitting with the times – jazz was a constant source of inspiration in the Paris of the 1920s. The outer movements sketch the classical heritage. The first one begins like a prelude; it consists of two sections of opposing moods reflected in a third. Here, Tansman works with sonata form on the simplest level. He does something similar in the finale, a cheerful concluding movement with a cantabile middle section. Its tripartite structure form outlines the principle of the rondo form.

Leo Smit

Leo Smit was one of the Dutch composers who orientated themselves on new French music around 1920. He hailed from a long-established, secular Jewish family whose antecedents had emigrated from Portugal. The place where he first saw the light of day in Amsterdam was not far from where he was sent to his death. The "Plantagenviertel" (Plantation Quarter) in which he spent most of his childhood and youth is also the location of the Dutch Schouwburg which served as a theatre for five decades before it was misused by the German occupying forces as a collecting point in 1942. It was from here that Jews living in Holland were deported to the transit camp Westerbork, and from there to the death camps in the East. Smit and his wife Engeline de Vries were interned there in early April 1943, deported on 27 April to Sobibór and murdered on 30 April. The Sonata for Flute and Piano remained the last work that Smit completed; he finished the middle movement in February 1943, having already composed the first movement in 1939.

The slow middle movement, on the one hand, is reminiscent of Debussy's *L'Après-midi d'un faune* (a flute concerto *en miniature*) in its alternation between

arabesque and melos and, on the other hand, of the “Eastern Mediterranean style” that had been developed since the 1930s by the first generation of Israeli composers, immigrants from Europe. Smit uses *siciliano* rhythm in the six-eight swing of the melodic passages, found also in old pastorals, in Debussy’s *Après-midi* as well as in chamber compositions of Hindemith. Smit shows himself to be open to neoclassicism, to which he draws still closer in the fast outer movements of his Flute Sonata. Its form takes as its point of departure the basic outline of the classical sonata; its contrapuntal skill comes from Bach and the aura of Parisian modernism is heard in trace elements of jazz in the finale. However, the loosening of the structures to the point of improvisatory gestures appears more specific. Jurjen Vis characterised the Sonata as the “free gesture of a composer bound in chains”.

Erwin Schulhoff

Erwin Schulhoff, born in Prague, also lived in Paris for a time in 1927. Like Smit and Tansman, his origins were in the Jewish bourgeoisie that valued education, was devoted to the arts and encouraged artistic talent. Schulhoff was a prodigy, but unlike other highly gifted early developers, he was on the lookout for provocative experimentation. Amongst the Dadaists, he was probably the only composer of note aside from Emil František Burian and Stefan Wolpe; like them, he was politically involved in the Communist Party. He was just six years older than Smit, but this slight difference counted for a lot: Schulhoff had experienced the First World War as a soldier. The shock of the war had no less of an effect on him than on artists such as George Grosz. This experience was the origin of his political attitude and stance of protest.

His proximity to the Communist Party could have saved his life. On 6 May 1941 he received news, in occupied Prague, that he and his family had been granted Soviet citizenship. The emigration visas arrived on 13 June, but Schulhoff hesitated too long. On 22 June, the day of the German attack on the Soviet Union, he, his wife and son were arrested. He was then transferred to Wülzburg Concentration Camp where he died of tuberculosis on 28 August 1942.

Schulhoff began the Flute Sonatina in early March 1927; he completed it on 12 March and accompanied the dedicatee, René Le Roy, at the premiere

at the Salle Gaveau in Paris on 10 April. He had by then left all dadaistic experimentation behind him; his affinity for jazz, with which he had introduced himself as a pianist to Paris, is still heard in the versatile play with rhythms and colourful chords. The brevity of the form, allowing room for virtuoso freedom, and the dialectic between brilliant mechanics and expressive quality employed with confidence was much in keeping with modernism in France. Starting at its premiere, the work met with positive reactions from interpreters and listeners alike. Advocates of Central European modernism found it almost too conciliatory; a Prague critic, on the other hand recognised in the Sonatina “all the characteristic traits of Schulhoff’s oeuvre. Through lightness, entertainment and melodic flow, complicated by numerous rhythmic finesses, it behaves in a daredevil manner, at the same time flirting with archaic means, [...] filled with a rousing musicality, brilliantly solved technically and instrumentally.”³

Günter Raphael

On this CD, Erwin Schulhoff is a link between French inspirations and Central European traditions. He lived in Dresden, Saarbrücken and Berlin before making Prague his main residence in October 1923. In Leipzig he studied for a short period with a musician who served as a model for him in younger years: Max Reger. The Flute Sonata that Raphael wrote in 1925 after completing studies at the Berlin Music Academy was not inspired by French contemporaries, but by the Renaissance of baroque and early classical music in Germany. This return to earlier epochs was not the exclusive domain of the singing and organ-playing movement, which rejected all romanticism and especially wanted to keep it out of church music. Historicism began considerably earlier, with Mendelssohn, leading by way of Brahms to Max Reger. Raphael regarded himself as part of this tradition, as did his father, who converted from the Jewish to the Lutheran faith and became a Protestant church musician. There are clear signs of this in the Flute Sonata written by the 22-year-old Raphael. He proceeded like Reger in his adoption of traditional formal models: leaving them alone in their essence, concentrating on individual design and a specific

³ Quoted from: Bek, Josef: Erwin Schulhoff. Leben und Werk, Hamburg 1994, p. 93.

arrangement of their principles. The first movement is not in classical form based on the dualism of two themes, but serves as a continuing story concerning a main character – as with a sequence of variations. In the Capriccio, corresponding to the traditional scherzo, he inserts a central section in the character of a slow movement, interlocking two musical types. He indicates “Rondo” as the final movement; one could just as well interpret it as an abridged sonata form. He moves in the pre-modern world in this combination of two formal ideas as well as in the work’s open ending, the sound of which dies away.

When he composed the Sonata, Raphael still had his career before him. In autumn 1925 he began teaching music theory at the Leipzig Conservatory but was fired in 1934 at the instigation of the Nazis. There were several reasons why permission to practice his profession was ultimately denied him.⁴ As for the “Christian” side of his employment ban, it must be noted that all church musicians fired for reasons of race were of the “romantic” bent. This direction was being fought by the “Reform Movement” – with arguments that were still being disseminated in textbooks until the 1960s. Raphael’s sluggish reception and recognition in the Federal Republic of Germany was also due to the continued effect of this movement.

Hans Gál

Hans Gál’s *Three Intermezzi*, Op. 103, written in 1974, are late works – retrospective compositions. The fact that they reflect historicism, the reactivation of baroque and classical forms for contemporary music, is clear when we note that Gál allowed the work to be performed by recorder or flute, by harpsichord or piano. If the pieces are performed in sequence, then they fit together like a small suite or sonatina “in the old style”. With his title *Intermezzi*, the 84-year-old composer was also referring to Brahms’s late piano work, for this composer and his circle formed the points of departure and reference in Gál’s production. When played in succession, the basic tempo of the *Intermezzi* constantly increases a bit. They have the following effect: it is

as if the composer were allowing what is important to him to simply pass by him, more or less in shorthand. The first piece, with its flowing transitions of melodies accompanied by chords in the instrumental partners’ differentiated textures, is reminiscent of Brahms’s art, bringing together Schubert’s culture of the art song and Bach’s contrapuntal perfection. The second movement takes the history of the minuet one step further beyond late Haydn; its middle section, a Ländler, breathes local Viennese atmosphere. In the final piece, Gál takes up the motivic threads of the first two again, allowing something new to develop through variation and alternation – a masterly commentary on the ideals of the cyclic form and its aim of uniting different elements to form a convincing whole.

The instrumental combination, length and character of the pieces are indicative of domestic music in the best sense of the word. For Gál, it formed not only the basis of a qualified broad culture, but also served him as a refuge. His successful career, earning him wide recognition especially in Germany during the 1920s and culminating in his appointment at the Mainz Music Academy, suffered a severe blow with his expulsion in 1933 and, definitively, with his emigration from Vienna in March 1938. He found refuge with his family in Great Britain, but only after the war was he able to earn a livelihood by teaching at Edinburgh University. During the difficult years prior to that, he seized every opportunity to compose and take musical initiatives, to found smaller ensembles and organise performances – also in times in which he had to earn a living as a caretaker. In music he found not only an existential protective space, but also communication with the hopeful side of human history.

Habakuk Traber

Translation: *David Babcock*

⁴ More details on this in: Schinköth, Thomas: Musik – das Ende aller Illusionen? Günter Raphael im NS-Staat, Neumünster 2010.



ANNE-CATHÉRINE HEINZMANN

Anne-Catherine Heinzmann has appeared at many concert halls and international festivals and is one of the most renowned German flautists of her generation. She regularly performs as a soloist, chamber and orchestral musician in Germany and across the globe.

She was taught by Prof Jean-Claude Gérard (Stuttgart), Prof Jeanne Baxtresser (New York) and Prof Michael-Martin Kofler (Salzburg), and also was greatly influenced by Aurèle Nicolet and Paul Meisen. She has won prizes at many national and international competitions and was supported by the Studienstiftung des deutschen Volkes, the Kammermusikstiftung Villa Musica, the Deutsche Stiftung Musikleben and the Deutscher Musikrat.

Anne-Catherine Heinzmann's busy concert schedule has seen performances at the Hamburg Laeiszhalle, Dresden Semperoper, Prag Rudolphinum, the Schleswig Holstein Musik Festival, the BBC Proms, Die Alte Oper Frankfurt, the Ludwigsburger Festspiele, Heidelberger Frühling, Munich Biennale and MusicaMallorca. In chamber music, she is partnered by principal players of international orchestras and ensembles and artists including Leonard Hokanson, Miriam Fried, Aurèle Nicolet, Paul and Gustav Rivinius, Erik Schumann and Caroline Widmann. Close collaboration links Anne-Catherine Heinzmann to the tenor Daniel Behle which in 2013 led to the release of a Bach recording presenting the complete tenor arias with flauto obbligato and the *Solo pour la flûte traversière* in A minor, BWV 1013.

In 1999 Anne-Catherine Heinzmann became co-principal flute of the Opern- und Museumsorchester Frankfurt am Main. She is a member of the Trio Charolca with which she released a CD with works by Harald Genzmer in 2012. Alongside her own performing activities, she is in high demand as a teacher. She is giving numerous masterclasses across the world and in October 2009 she became Professor of Music at the Hochschule für Musik in Nuremberg.

Already released on *audite* with Anne-Catherine Heinzmann and Thomas Hoppe: *Poulenc – Hindemith – Dutilleux – Muczynski – Martin* (aud. 92.667).

THOMAS HOPPE

Thomas Hoppe has developed a strong reputation as an exceptional pianist and collaborative artist. He performs frequently with instrumentalists and singers in the U.S. and in Europe and has concertized with such eminent artists as Itzhak Perlman, Joshua Bell, Antje Weithaas, Mihaela Martin, Stefan Milenkovich, Jens Peter Maintz, Alban Gerhardt and Frans Helmerson.

Thomas Hoppe studied with Agathe Wanek at the Peter-Cornelius-Konservatorium in Mainz. In 1993, he went to the U.S. to study with Lee Luvisi. Later on he specialized in song and instrument accompaniment at the Juilliard School of Music. He finished his graduate studies there with a diploma in collaborative arts and worked full-time for the studio of Dorothy Delay and Itzhak Perlman.

As pianist of the ATOS Trio Thomas Hoppe won the Deutscher Musikwettbewerb (2004), the Schubert Competition Graz (2006) and in 2007 both at the Melbourne International Chamber Music Competition and the Kalichstein-Laredo-Robinson International Trio Award in the U.S.. In 2009, the ATOS Trio was chosen member of the BBC3 New Generation Artists scheme, in 2012 the ensemble was awarded a Borletto-Buitoni Prize. The ensemble tours regularly through the U.S., Australia and Europe.

Thomas Hoppe works regularly as official pianist for international competitions such as the ARD International Music Competition Munich, the Queen Elizabeth Competition Brussels, the Competition Joseph Joachim Hannover, the Max Rostal Competition Berlin and the Grand Prix Emanuel Feuermann Berlin. He has taught master classes in Collaborative Piano and Chamber music in Germany, Bulgaria, UK, Japan, China, Australia, Chile and the USA. He is working as chamber music tutor at the Karajan Academy of the Berliner Philharmoniker and at the Staatsoper Berlin. In addition, Thomas Hoppe is fulltime faculty member at the Hochschule für Musik Hanns Eisler.



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recording:

September 24-26, 2014

recording location:

Jesus-Christus-Kirche, Berlin-Dahlem

Deutschlandradio Kultur

Eine Co-Produktion mit Deutschlandradio

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producer:

Stefan Lang (Deutschlandradio Kultur)

recording / executive producer:

Dipl.-Tonmeister Ludger Böckenhoff (audite)

editing:

Dipl.-Tonmeister Justus Beyer

photos:

cover, p.2 + p. 6: © frankb.photography

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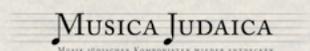
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Ulli Tischler (cover, p. 3, p. 24 + digipack)

art direction and design:

AB•Design

This recording was kindly supported by

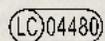


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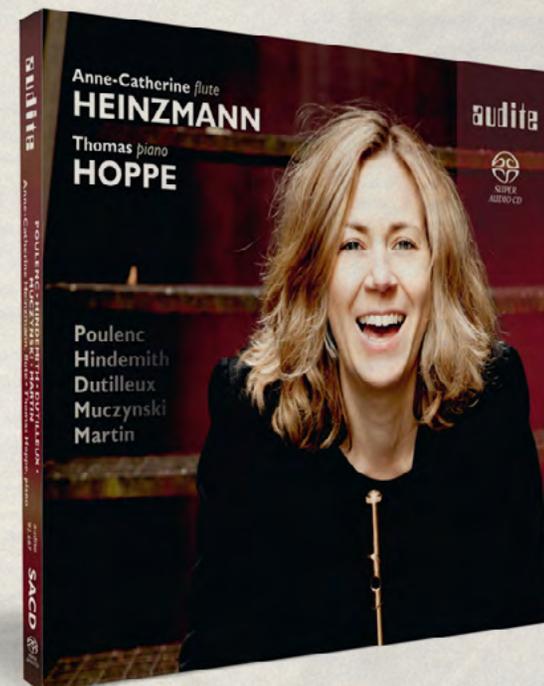
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